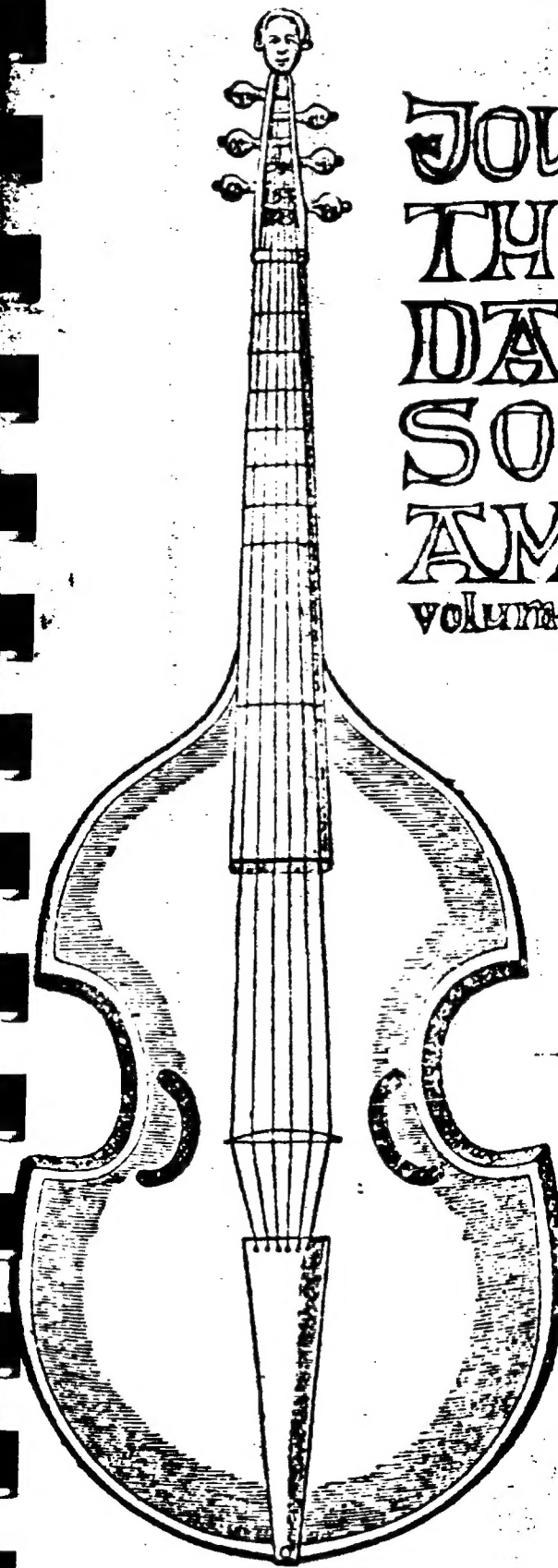


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BREAKING THE GROUND

Lectori Salutem:

Christopher Simpson, whose sober demeanor and faultless position graces the stationery of the Viola da Gamba Society of America, Inc., has this to say on the subject:

Breaking the Ground is the dividing its Notes into more diminute notes. As for instance, a Semibreve maybe broken into two Minims, foure Crochets, eight Quavers, sixteen Semiquavers, &c. This Breaking or Dividing a Note admits divers ways of expression, according to the divers ordering and disposing the Minute parts thereof.

In this sense, the first issue of the Journal of the Viola da Gamba Society breaks the ground of our common interest in the gamba, its music, and the culture that surrounds it, by examining, with concern and imagination, the foci of attention of our contributors. If these articles lead to controversy, may it be governed by Simpson's words. "Or if it pass into Discords, that they be such as are aptly used in Composition."

Our Society is now a year old, and exhibits the lusty exuberance of any healthy yearling. The files that George Glenn maintains on Fiddler's Hill in rural Maryland are bursting with letters from all over the country and from overseas, and with cards of new members. The conclave of last year was a pleasant launching for the organization, and this year's meeting is already projected on a much more elaborate scale.

The journal you have in hand is the first formal publication of the society, in keeping with the objectives originally announced for the organization. It comprises articles reflecting many of the special interests that draw gamba players together in increasing numbers: the professional players, the consort enthusiasts, the antiquarians, the builders, and the teachers are all represented.

The format of the journal and its consistency and accuracy in editorial matters represent simply the best efforts of people who are amateurs in magazine making as well as in gamba playing. Not only your kindly forbearance, but also your help is invited. The help can take any of the several forms of writing, criticism, or even money.

We are breaking the ground also in another sense -- in the way that our pioneers broke the plains with their plowshares. May we, too, be rewarded with a rich harvest of participation in the music of the viola da gamba.

W.M.

THE BOW IN MEDIEVAL MUSIC *

by

Karl Neumann

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So conspicuous is the role of the bow in our present-day string technique and so obvious (viewed in historical retrospect) appears the acoustical principle of its function that the comparatively late date of its admission to Western musical practice calls for an explanation.¹ The fact is that the Mediterranean civilizations of antiquity remained unacquainted with the bow and its uses, in spite of the high degree of their musical culture and the complexity of some of their instruments; for them "plucking" the strings, either with bare fingers or with the plectrum, represented the one and only accepted string technique.

It was not before 800 A.D. that the Mediterranean world became conversant with the bow, and as regards the non-Mediterranean portion of Europe, evidence of the bow's extensive use is noted only after the tenth century.² Quite understandably, much scholarly ingenuity

¹ The reference here and hereafter is to the bow functioning as an "accessory" to another, the principal instrument (Curt Sachs's "Streichbogen," in his *Geist und Werden der Musikinstrumente* (Berlin: Dietrich Reimer, 1929). From this bow the early bow of primitive races (Sachs's "Musikbogen") must be distinguished, which represents an independent instrument complete within itself. Plucked, struck, or - later - rubbed with rushes or horsehair, it belongs among the primitive ancestry of our entire modern string family, its basic structural idea being still recognizable in the "bow-shape" of the modern harp.

² Curt Sachs, *History of Musical Instruments* (New York: W.W. Norton & Co., 1940), 216. Some authors attribute to the western bow a slightly older age: Edmund S.J. Van der Straeten, *History of the Violoncello* (London: Wm. Reeves, 1915), 3, cites Arabic MSS. depicting it in the seventh century; Kathleen Schlesinger, *The Instruments of the Modern Orchestra and early records of the Precursors of the Violin Family* (London: Wm. Reeves, 1910), 232 believes in its having been brought to Europe by the Moors in the eighth century. One of the earliest illustrations of the bow is, according to this author, to be found in Notker Labeo's translation of the Psalms.

*This article is reprinted from *The Southern Quarterly* with the permission of University of Southern Mississippi.

has been expended on tracing the genealogy of the bow and on the particular question of which country or region is to be credited with its creation and early development. A great many of the propounded answers are merely speculative, and yet so much can be safely asserted that neither Europe proper nor the non-European part of the Mediterranean area can claim the bow as its own native invention; instead its place of origin must be sought in the mountainous, semi-barbaric regions of Central-Asia (probably around Turkistan).³ In due time the knowledge of the bow and its use began to spread westward until in the ninth century or so, by routes which we shall presently indicate, it reached and began to infiltrate the Western world.

The details of this process of gradual infiltration do not materially affect our present discussion; it will be sufficient to state here that the period in question coincided with the period of the great Islamic migrations and military conquests, which disastrously affected the European power structure by wresting from the Christian dominion not only the North-African coast, but also the greater part of the Balkans and of Spain. With the Islamic world, temporarily at least, established in full political ascendancy - a power constellation accentuated by the concomitant cultural and economic enfeeblement of the Christian sector - we cannot be surprised to find that in the wake of relentless Eastern material pressures a host of Oriental ideas, cults, fashions, and ideologies forced their way westward and were steadily gaining influence over, and effectually "indoctrinating," the occidental mind. The musical sphere not forming in any way an exception to the overall picture, the bow must be counted among the great number of importations for which Europe, hard-pressed militarily, stands culturally indebted to its oriental foes.

The route by which the bow entered Europe can be traced with a fair degree of accuracy. Spain and the Balkans, the two countries that for centuries stood in the front line of the Christian-Islamic struggle, qualified at the same time as the main gateways for the East-West cultural traffic. It is indeed in these two countries that, in the early Middle Ages, two important oriental instruments almost simultaneously made their first European appearance - the "plucked"

³ Sachs, *Musical Instruments*, 216

lute and the "bowed" primitive fiddle.⁴ The latter gained particularly wide admittance in the Byzantine region of the Balkan peninsula and is, by a curious anachronism, to the present day preserved there in popular musical practice (known as "Balkanlyra"). The former, on the other hand, appears to have reached Spain through the intermediary of the North-African "rabab", together with a subspecies of the latter which, under the influence of the newly adopted bow, developed into the medieval bowed "rebec."⁵

So much for the route of the bow and its geographical points of entry into Europe. As regards its construction and function, mention has been made above to the simplicity of the underlying acoustic principle. This technical feature might go far to explain the fact that once the bow had established a foothold in Western musical practice its subsequent expansion over the entire region was rapid and its line of constructional and technical evolution singularly straight and consistent.

The whole story of the technical modifications that the bow underwent from its first appearance in the occidental world up to the end of the Middle Ages can be summed up as resulting from the stubborn pursuit of one predominant purpose - that of assuring a consistently smooth and uniform tone production for the whole length of the bow by finding a means of perfectly equalizing bow and hair-tensions along the entire bow span. To achieve that purpose, the flexion of the originally nearly semi-circular "stick" was being gradually reduced and the stick flattened out so as to make a nearly parallel line to the bow-hair. By 1500 an almost straight ductus, at least for the middle portion of the stick, had been achieved, the inflections (deemed then unavoidable for want of a better method of linking hair and frame) having been pushed to the extreme upper and lower ends of the bow. An interesting variant of that most common late-medieval bow type ought to be mentioned here - the "single-curved" bow, whose upper end only was inflected; at the lower end, by contrast, stick and

⁴ No exact date can be ascertained, though pictorial evidence (the main source of our knowledge) begins to abound in the later ninth century. The reader is referred to Sachs, History of Musical Instruments, 276 ff; to the same author's Geist und Werden der Musikinstrumente, 234, 242, 249; furthermore to Karl Geiringer, Musical Instruments (London: George Allan & Unwin, 1943), 65 ff.

⁵ Gerald R. Hayes, Musical Instruments and their Music (London: Oxford University Press, 1928), 155.

hair were joined in an acute angle.⁶

The contrivance of the frog, easily the most important gain during the Middle Ages, must be understood in connection with the aforementioned endeavors and experiments. Its insertion as an artificial link between stick and hair made possible the continuation of the parallel ductus down to the extreme lower end of the bow, reserving the flexion of the stick solely for the upper end, the "tip." It opened, in addition, the way for a method - to be developed only considerably later - of regulating the tension of the bow by a movable attachment of the frog.

Introduced first in France in the early twelfth century, the frog by about 1500 had become standard for every class of occidental bowed instrument.⁷ It might be well, however, to note that at this period the bow, flattened though it might be, retained yet (and this for centuries to come) an unmistakable trace of its original convex "cambered" curve. The transition to the modern concave, "incurvate" shape belongs to a later chapter of history and cannot concern us here.

If then the technical evolution of the bow during the Middle Ages offers a plain, unequivocal picture, another historical problem, by contrast, owing to its greater involution and subtlety, but also in view of its larger cultural import calls for closer attention than it has commonly been accorded. The problem was in two separate phases, namely: how to account for the total neglect of the bow by the Mediterranean civilizations of antiquity; and how to explain the speed and impetus with which in the Middle Ages the bow made itself master of the whole field of Western music, effecting thereby nothing short of a revolution in aesthetic values and habits of musical performance.

The solution of the problem would be easy if two common-sense assumptions could be taken for granted. (1) The absence of the bow from the instrumentarium of classical antiquity was due to nothing more mysterious than the fact that it had not been invented at that time; in other words, the absence indicated a state of comparative

¹ ⁶ Hans Heinz Draegen (comp.), Entwicklung des Streichbogens (Berlin: Triltsch & Hutter, 1935), 5 ff.

⁷ *Ibid.*, 11.

musical immaturity on the part of those early civilizations. (2) The later rapid acceptance of the bow exemplified the operation of the law of technical progress inexorably carrying into effect the supersession of an inferior procedure (as plucking the strings) by a more advanced and efficient one (as bowing): Modern research has discounted both of these assumptions. Considerable counter-evidence has been collected to the effect that the bow, far from being a technical refinement of later days, must be counted among the primitive musical acquirements of early mankind. Therefore, if we cannot look to simple chronology for an explanation of the bow's absence from the list of classical instruments, then we must assume a deliberate act of stylistic discrimination and exclusion to lie at the root of the matter. Neither will the notion of a technical, evolutionary superiority of bowing over plucking suffice adequately to account for the fortunes of the bow in the medieval period, during whose sweeping advances there occurred, every now and then, seemingly erratic withdrawals; also stubborn regional idiosyncracies often decisively furthered or hindered the process of its musical acclimatization.⁸

Curt Sachs has come forward with an interesting interpretation of the vicissitudinous occidental fortunes of the bow, attempting to analyze them in terms not of the bow's actual presence or absence, use or disuse, but rather of its deliberate cultural acceptance or rejection, and furthermore trying to trace back those cultural reactions to ingrained affinities and fixed responses of the various national and regional temperaments.⁹ Sachs based his theory on Wilhelm Worringer's well-known conception of a radical polarity of cultural, regional, and national trends and dispositions ("classic" versus "Gothic") manifested in the medieval world,¹⁰ a polarity which, according to the author, forms not only the motive force behind the flux and reflux of the principal styles and fashions of medieval Europe, but also the determinant of its vital creative tensions and conflicts and, in brief, the primary ground of all fundamental dialectical transformations of the medieval spirit. A short résumé of Worringer's thesis will bring out the force of Sachs's argument.

⁸ Hortense Panum, Stringed Instruments of the Middle Ages (London: Wm. Reeves Ltd., 1939), 219ff.; Joseph Roda, Bows for Musical Instruments of the Violin Family (Chicago: Wm. Lewis & Son, 1959), 41.

⁹ Curt Sachs, "Die Streichbogenfrage", Archiv der Musikwissenschaft (Jahrgang, 1918-19), 3 ff.

Worringer diagnoses as the paramount feature of Western medieval history a profound cultural and typological cleavage between Mediterranean (Southern) and transmontane (Northern and Eastern) Europe. In the former, by reason of its integral link with the early Imperium Romanum, the cultural forces of Rome have never been entirely abrogated, and classical traditions and modes of cognitive and aesthetic responses have remained vital factors in shaping the national consciousness. The rest of Europe, by contrast, is found in subjection to a random conglomeration of young, undeveloped peoples, peoples without traditions, without history, displaying a perilous excess of raw, culturally unrefined, and undirected energies.

Worringer elaborates the antithetical features, tempers and frames of mind of the Mediterranean and transmontane national character by hypostatizing them into two contrasting cultural types - "classical man" and "Gothic man;" he proceeds then to view medieval history as, in essence, a tug of war between those two antagonists, describing in detail the recurrent invasions of the North by the Mediterranean spirit of classical man and, inversely, the obstinate attempts of "Gothic man" - always fighting an uphill-battle, at times fully put to the rout, driven underground, and forced to assume a disguise - to right the cultural balance and reassert his independence against unceasing Southern encroachments.¹¹

The specific difference between the two cultural types, Worringer contends, is fully brought into the open in the field of art. Classical man's innate propensity is towards clarity, naturalness and beauty; his ultimate artistic desideratum is a state of restful contemplation and spiritual equilibrium,¹² the stylistic correlate of which is to be discovered - in all the several art media alike - in the consistent use of "structural pauses that give ever-recurrent accents of rest to the movement."¹³

Those classical attitudes and styles are passionately defied by

¹⁰ Wilhelm Worringer, Form in Gothic, trans. Herbert Read (London: G.M. Putnam's Sons, Ltd., 1927).

¹¹ Ibid 38 ff.

¹² Ibid., 31: "(Classical) man celebrates in art as in religion the realization of a felicitous state of spiritual equilibrium."

¹³ Ibid., 53.

the Gothic formative genius manifesting itself, in diametric opposition to the former, as a "questing, restless tumult in a confused medley of lines, (as an) ecstasy of movement, an excited, jerky feverishness . . . that throws a striking light on the heavily oppressed inner life of Northern humanity."¹⁴ Gothic "power of expression" joins issue with classic "beauty of expression, "a supersensuous world of spiritual experience with "mundane actuality."¹⁵

Worringer brings his treatment of this confrontation to a close by discoursing, in eloquent terms borrowed metaphorically from music, on the "ceaseless melody" of the Gothic abstract, unnaturalistic ornamental design, its "continuously increasing activity without pauses and accents, "its multiple repetitions" having only the one aim of giving the particular motive a potential infinity."¹⁶

We return to Curt Sachs, who at this point suggests that Worringer's formulations would lose none of their pertinence if understood, instead of metaphorically, in their strict literal sense, that is, with direct reference to music. If the fact is once granted, he says, of a Gothic dynamic rebound during the medieval era (or rather of alternate phases of it) and if allowance furthermore is made for the Gothic stylistic obsession with a continuous flow or ornamental patterns, a "ceaseless melody," a highly charged artistic experience "without pauses and accents," the inference will not seem far-fetched that it is precisely the bow in which Gothic man must have come to recognize his most fitting means for giving fullest rein to, and musically externalizing, his most powerful artistic propensities and urges. Just as in the plastic arts the classical beau ideal of "clear statuary beauty," of "quiet, measured, organic movement" (Worringer) was being repudiated by the resurgence of Gothic spiritual energies, similarly and almost contemporaneously, the bow, because of its ability to render, in music, the "ceaseless, infinite, unbalanced (Gothic) line,"¹⁷ the "uninterrupted, accelerating, mechanical

¹⁴ *Ibid.*, 41, 42, 44. Compare with this Ezra Pound, *The Spirit of Romance* (Var, France: Le Beausset), 63; "The (classical charm of neatness has lost its power; the barbaric and the Gothic mind alike delight in profusion."

¹⁵ Worringer, *Gothic*, 28, 63.

¹⁶ *Ibid.*, 53

¹⁷ Curt Sachs, "Die Streichbogenfrage," *Archiv der Musikwissenschaft* (Jahrgang, 1918-19), 4.

movement" so dear to the Gothic spirit,¹⁸ was catapulted into startling prominence.

Sachs's reflections permit us to regard the appearance of the bow on the medieval musical scene not as a historical incident, a fortuitous new stage of technical development, but as a symptomatic feature of that era, that is, as a deliberate stylistic choice of Gothic man. Previously we have, inversely, ascribed its absence from the classical instrumentarium to a discretionary act of stylistic limitation or exclusion: it remains, therefore, for us briefly to examine on the basis of these two premises whether a broader, more fundamental correspondence between the twin pairs of opposites that so far have claimed our attention (classic vs. Gothic, and plucking vs. bowing) can be established.

In the first place, if the bow recommended itself to the Gothic taste for the infinite, the linearly unbalanced, the emotionally excessive, a corresponding stylistic affinity between the sonorities of plucked strings and classic sensibilities with their flair for definition, balance and moderation can be quite convincingly postulated. Any musical sequence of plucked notes whether considered from the physical (acoustical) or perceptual angle, represents a balanced, rhythmically articulated alternation of tensions and relaxations; seeing that in this sense such a sequence closely parallels the periodic pulsations or fluctuations of organic processes (systole and diastole), the aesthetic principle of a musical style based primarily on the sound of "plucked" strings may be termed organic or "natural" and, by extension, because of its perfect contrast to the Gothic penchant for sustained, unrelieved tensions produced mechanically by the bow, it may also be termed characteristically "classic."

The tonal material of such a style, considered now purely and abstractly qua phonetic substance of musical creation, manifests itself as a succession of individually distinct, discontinuous tonal entities, separated from each other by gaps in sonority; in this respect also the style will appear in perfect conformity with the classic norm of recurrently used "structural pauses" and "accents of rest."¹⁹

¹⁸ Worringer, *Gothic*, 62

¹⁹ Cf. Worringer's formulations cited by note 13.

We shall next consider the problem of dynamics. If we find the "plucked strings" necessarily limited to a somewhat narrow middle range - even though within this range they will prove second to none in the possibility of delicate, expressive shadings - we may recognize here also their inherent classical "touch", their accord and kinship with the classic ideal of restraint and definition,²⁰ of observation of the natural and avoidance of excess.²¹

There remains yet another point of supporting evidence for our double equation of (a) plucked strings with the canons of classic beauty (particularly as regards the free arrangement of discrete, separate tones into a balanced tonal sequence), and (b) bowing with Gothic emotional vehemence tending towards a fusion of individual tones and their submergence in the impassioned totality of musical experience. The significant fact is that at the historical juncture when the bow first invaded the field of Western music the species of traditional plucked strings that longest and most successfully withstood its challenge (the reference here is first and foremost to the lutes) were at the same time those that most tenaciously adhered to the established method of fretting the fingerboard;²² whereas, by way of contrast, the new class of strings that made its appearance in conjunction with the bow, namely the "fiddles" (Spanish "vihuela," French "vielle"), had almost invariably done away with frets.²³

Now the method of fretting the fingerboard, regarded not from the utilitarian, but from the purely aesthetic point of view, has for its prime purpose the securing of utmost clarity and distinctness in

²⁰ Cf. Horace: *Est modus in rebus, sunt certi denique fines, / Quos ultra citraque nequit consistere rectum.* (All things are subject to measure; there are fixed limits to everything beyond which right may not dwell.)

²¹ Plato, *Republic*, Book III: "We must not pursue complexity nor great variety in the basic movements of music, but must observe what are the rhythms of life that is orderly and brave."

²² Cf. Robert Donington, *The Instruments of Music* (New York: Barnes & Noble, Inc., 1962), 74; also Francis W. Galpin, *European Musical Instruments* (London: Williams & Norgate Ltd., 1946), 46.

²³ See Nicholas Bessaraboff, *Ancient European Musical Instruments* (Boston: Museum of Fine Arts, 1941) 175ff.

the articulation of the individual tones.²⁴ The removal of the frets, on the contrary, promotes greater fluidity of musical diction by making possible a closer interlinking, a fusion of the tonal units. The frets, in other words, will serve the cause of classical clarity and distinctness of design, whereas the bare fingerboard will lend itself more readily to the musical rendition of the Gothic "ceaseless, infinite, unbalanced line."

This additional instance of a historical linking, on stylistic grounds, of instrumental features that otherwise would seem wholly unrelated and disparate - plucking and a fretless fingerboard on the one hand; bowing and a fretless fingerboard on the other - must strengthen our assumption of a purely stylistic determining force for the coming and going of the bow on the Western historical stage.

It remains to answer an objection that is likely to suggest itself at this point. How should the bow, we might be asked, pass muster as stylistic criterion and distinctive token of the Western Gothic (that is, anti-Mediterranean) spirit, if bowed instruments have been shown to be of ancient Asiatic origin,²⁵ and moreover a Middle Eastern or southeastern (African) route, along the Mediterranean shore, has been indicated for their eventual access and transmittal to the occidental civilization?²⁶

The contradiction will resolve itself if we observe how the bow, though indeed making the Mediterranean countries (the home of Woringer's "classic man") its entryway into the Western world, was not to come to its full efflorescence until it has reached more congenial ground in the culturally untried and unsophisticated territories of transmontane (or in Woringer's term, "Gothic") Europe.

The Mediterranean countries, though earlier initiated to its use, proved too deeply imbued with old classical traditions and musical preferences for the bow to attain there more than a condominium with the plucked strings; the latter in fact remained there, particu-

²⁴ Donington, *The Instruments*, 68

²⁵ As in the earlier portions of the present essay.

²⁶ The earliest evidence of its ampler European use comes, characteristically, from Spain; see Andreas Moser, *Geschichte des Violinspiels* (Berlin: M. Hesse, 1923), 3; Carl Engel, *Musical Instruments* (London: South Kensington Museum of Art, 1873), 98; Hortense Panum, *Stringed Instruments*, 372.

larly in Spain, flourishing well into the early Baroque, and their hold on the musical taste was not substantially weakened until the rise of the Italian school of violin playing in the latter part of the seventeenth century.

Quite different cultural conditions prevailed in the virgin territories of the north and east of Europe. Here, where the fierceness and pugnacity of youthful ethnic forces had entered into an uncanny amalgam with the "exalted hysteria" (Worringer) of the Gothic sentiment, the bow made itself not only artistically indispensable to the new vehemence of expression, to the "mania of ecstasy ... that can find no satisfaction but that of stupefaction, of intoxication,"²⁷ but the very gesture of bowing became associated, symbolically and socially, with the militant virility of the medieval warrior-knight, became, as we should say today, his "status symbol." Linguistically, we still equate bowing and fighting by speaking alike of the "stroke" of the bow and of the sword. In German, even more to the point, bowed instruments are generically called Streichinstrumente (streichen meaning to strike). And to the medieval mind, this equation had a more concrete significance than to us moderns, and they frankly accepted and even extolled the fact that the ecstatic sweep of the bow across the strings served them as an artistic sublimation of the martial intoxication of the sword swung in battle.

Certainly no grander and more terrifyingly outspoken expression of that sentiment can be found than in the closing scene of the "Nibelungenlied" (late twelfth century), which depicts the massacre in the royal chamber of King Attila and in particular the last fighting stand of the inseparable companions Hagen and the fiddler-knight Volker. Near the end, the former is being apostrophized as follows:

Hoert ir die doene, Hagene, die dort Volker
Mit den Hiunen videlet, swer gegen der tur gat?
Ez ist ein roter anstrich, den er zem videlbogen hat.
(Doest thou hear the tunes, Hagen, that Volker
fiddles upon all those Huns that might try to win
through the door? It is a red hue his bow is now showing.)²⁸

²⁷

Worringer, Gothic,

If the foregoing reflections can be accepted as valid, then the spread of the bow over the medieval Western territories must take on a new historical complexion. We should no longer speak of its "penetration" into Europe (a term suggesting a passive submission on the part of Europe to an irresistible superior artistic intruder), but rather of its free acceptance by the West in exercise of a discretionary artistic-stylistic choice, a choice not based on any putative superiority of the adopted foreign practice over the native plucking of the strings, but on a deep sympathetic agreement felt to exist between the stylistic potentialities embodied in the bow and the vital new-formed tastes of medieval European man.

In our own day, we have witnessed a comparable instance of adoption of foreign primitive (African) stylistic elements into our Western (particularly our plastic) arts, by reason - here as there - not of their superiority to traditional concepts and patterns, but because their very primitivism struck a deeply sympathetic chord with the harsh temper and mood of spiritual oppression in our new "Dark Age." This recent example should make it easier for us to comprehend the fact that in the pre-Gothic Dark Age - an era in which, as in our own, a new militant savagery openly clashed with established, civilized, restraining traditions - the cultural primitivism of the bow was the basis of the powerful attraction which it exerted on the sensibilities of medieval man.

²⁸ The anonymous poet of that epic is here using an appalling double pun: not only is the bow and its "fiddling" equated with the murdering sword, but "roter anstrich", as said of the bow, is equivocal, meaning at the same time "red coloring" and "red drawing of the bow."

The trembling lute some touch, some straine the violl best,
In sets which there were seene, the musick wonderous choice:
Some likewise there affect the gamba with the voice,
To show that England could varietie afford,
Some that delight to touch the sterner wyerie chord;
The cythron, the pandore, and the theorbo strike:
The gittern, and the kit, the wandring fiddlers like.

...from Drayton's "Polybolion"

A MANUSCRIPT COLLECTION OF

VIOLA DA GAMBA MUSIC

by

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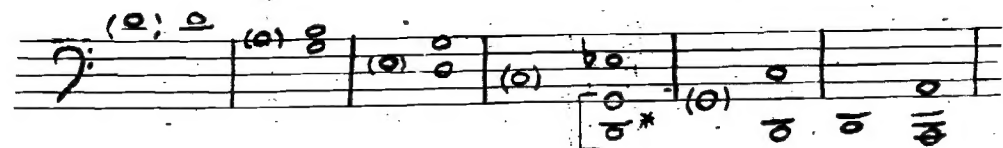
A little-known manuscript in the Henry Watson Music Library of the Central Library, Manchester, England,¹ contains music for the viola da gamba which could provide further information for the unwritten history of the lyra viol in England and could supply at least a number of pieces of interest for the gambist today who has no one to play consorts with.

The existence of this collection first came to my attention when I read in Grove's Dictionary that the Henry Watson Music Library in Manchester contained "A MS collection of viola da gamba music (c. 1660) in tablature, containing unique settings of songs by Shakespeare and works by contemporary composers otherwise unknown."²

It is a MS of 258 pieces, mostly short, of which the first twelve are in regular notation, though unbarred, and 246 in tablature. Twenty-two tunings are called for, which together require the strings to be tuned within the following ranges (normal tuning is called for in the first tuning and is shown in parenthesis for comparison):

¹ The Manchester Librarie's Committee, through Mr. L. W. Duck, Music Librarian, has graciously granted me permission to quote portions of the MS in this article. I have worked from a microfilm copy and xerox prints.

² "Libraries and Collections", Grove's Dictionary of Music and Musicians, ed. Eric Blom, V, 190.



*The low "D" is quite exceptional and occurs only once, in the seventh tuning, "The Lancashire Pipes," where only four strings are used. The "G" is the next lowest note called for in the various tunings for the fourth string.

The MS has some folios numbered as folios, but most numbered as pages. The last page is numbered 214, but there are thirty-three pages missing, all between sets of pieces in one tuning and another; page 91 is blank. Fol. 1r is blank; fol. 1v is a table of fourteen "Graces on the violl." Fol. 2v is a list of the twenty-two tunings in tablature as well as transpositions for the first tuning on Eb chromatically upward through Bb. On fol. 2r the first six of the tunings are transcribed, the fourth being in error. These are written out on the top line. The rest of the page is blank. It is as if the transcriber were stumped by the seventh tuning called "Lancashire pipes," which tuning is actually rather unbelievable (see page 14). Pages 3 through 9 contain the twelve unbarred pieces in regular notation. These may be assumed to have been written for a bass viol rather than a lyra viol, not only because they can be played so, but because the style is somewhat different from that of the tablature pieces. Page 10 is missing. The 246 pieces in tablature follow. (The numbering 11-26 is folio pagination with music being written on alternate recto and verso sides. The opposite side in each case was left for the transcription of the piece. Someone has transcribed the first five pieces. One error occurs in the first transcription, two in the second, two in the fourth, and three in the fifth. Starting with fol. 17v, alternate sides are blank through fol. 26r. Starting with number 27 the manuscript has page numbering.) Since the 246 pieces are in tablature it would seem they were written for the lyra viol.

There is still some question as to whether there was really an instrument that was different in some way from either the consort bass or the division viol and known by the name "lyra viol," or whether the lyra viol was simply a name for a way of tuning the other basses. If there were such an instrument - and it seems to me that the evidence is in favor of that theory, and it is assumed for

the purposes of this discussion - it was a bass viol but different in size. It was smaller than the division viol; Bessaraboff gives these comparative measurements of the body lengths:

The Lyra-Viol	56.5 cm.
The Small Bass (Division Viol)	64 cm.
The Consort Bass	68.5 cm. ³

The French lute tablature system was the one used. The six staff lines represent the six strings and the letters from "a" to "h" represent the open string and the seven frets, one-half step apart. If the letters went higher (calling for an interval larger than a perfect fifth, as is the case in the present MS, one took Playford's advice and "stopt (the string) according to exact distances by the judicious Ear of the Performer."⁴ In the present MS the added letters used are: "y" (standing for "i"), "k," "l," "m," and "n," that is to the octave above the open string.⁵

Tablature notation is more practical from the performer's point of view when multiple tunings are called for. This notation, in turn, helped to make the lyra viol an ideal instrument for the amateur or the beginner because tablature reading is very simple and no knowledge of music theory is necessary to read a tablature.

Thirty-eight composers are represented here, more than half possibly unknown except through this MS:

³ Nicholas Bessaraboff, Ancient European Musical Instruments (Cambridge, Mass.: The Harvard University Press, 1941), p. 361.

⁴ John Playford, Musick's Recreation on the Viol, Lyra-way, 1682 (Facsimile Reprint; London: Hinrichsen Edition, Ltd., 1960) Preface, p. 2 (pages unnumbered).

⁵ The letter "j" was not used in this tablature system.

Composers Otherwise Known

No. of Pieces

1. Thomas Bates	1
2. Dr. Charles Colman	5
3. John Esto	10
4. Alfonso Ferrabosco (II)	4
5. William Gregorie	2
6. George Hudson	4
7. Simon Ives (Including one signed S.I.)	12
8. Simon Ives, Jr.	2
9. John Jenkins	36
10. John Laurence	1
11. William Lawes	3
12. Mr. Lillie	1
13. Christopher Simpson	3
14. John Withie (Including one signed J.W.)	7
15. Thomas Woodson	1
16. William Young	24
	<u>127</u>

Composers Known through this MS

No. of Pieces

1. Mr. Anthonye (Could this be Anthonye Young?)	1
2. John Bates	1
3. Tho. Birche	1
4. Mr. Crosbey	1
5. Hugh Facie (neither piece in tablature)	2
6. Gervise Gerrarde	5
7. Stephen Goodall ⁶	6
8. Thomas Goodge ⁷	1
9. Thomas Gregorie	3
10. William Kingelake	2
11. Tho. Martine	1
12. Elliot Oxon (Oxon = Oxford?)	2
13. Henry Read	3
14. John Read	1

⁶ This composer might be the same as Stephen Goodale, mentioned in Robert Eitner, Quellen-Lexicon (Reprint edition, 1959) IV, 306. E

⁷ After this name in the MS is noted, "or trulye, Mr. William Lawes."

15. Roger Read ⁸	2
16. Thomas Read	1
17. Joseph Sherlie ⁹	11
18. Richard Sumarte (Including 14 signed R.S.) (26 of the 32 in tablature)	32
19. Thomas Tayler ¹⁰	1
20. Peter Warner ¹¹	4
21. G. (?) Willis	1
22. Thomas Woodington	1
	<hr/> 72

Fifty-nine of the pieces are anonymous, four of them from the group of twelve preceding those in tablature.

It can be seen from the above table that almost half of the pieces are written by six composers: Jenkins, Sumarte, Young, Ives, Sherlie, and Esto. Richard Sumarte emerges as the most important composer whose name seems to be known only through this MS. From an examination of his music, I should assume that he was a musical amateur, as possibly the other unknown composers were.

Thirty of the pieces have descriptive titles. Presumably some of these account for the conclusion that this MS contains "unique settings of songs by Shakespeare." Some of the titles are quite diverting. Some of the same or similar titles are found in the Fitzwilliam

⁸ After one of the two pieces by this composer is noted, "or trulye, Mr. William Lawes."

⁹ The MS contains four different spellings of this name after the eleven compositions: Sherlie (5), Sheirlye (3), Sherlye (2) and Sheirlië (1).

¹⁰ After this name is noted, "or trulye, Mr. William Lawes." Playford in the Preface to Musick's Recreation mentions a Mr. Taylor in a list of "famous masters" of compositions for the lyra viol. Could it be the same composer?

¹¹ The Quellen-Lexikon of Eitner carries this brief entry: "Warner, P ... kommt in Cliffords' Collection of Anthems mit einem gesange vor." Whether or not this refers to the same composer cannot be ascertained.

Virginal Book¹² or Playford's Musick's Recreation, and together the titles show a link with the times.¹³

From the pieces preceding the tablatures

- #4 Wooddicocke. This is a little theme and five variations derived and modelled on Giles Farnaby's Woody-Cock found in The Fitzwilliam Virginal Book.¹⁴ Although Shakespeare makes nine references, altogether, to Woodcock,¹⁵ and music was used for Bottom's song, "The woo-sel cock, so black of hewe," there is no evidence that Farnaby's music was used. John H. Long in Shakespeare's Use of Music, has chosen the music "Rowland" by William Byrd for this song.¹⁶

From the first tuning

- #1 Queene Marie's Dumpe. There are certain melodic contours in common with the sixteenth century tune, "My Lady Carey's Dumpe," and it becomes more florid in the same way in the latter part of the piece.¹⁷ Perhaps the earlier Dump served as a model. Could Queen Marie refer to Henrietta Maria, the wife of Charles I?

¹² The Fitzwilliam Virginal Book, eds., Fuller Maitland and W. Barclay Squire (2 vols; New York: Broude Brothers, n.d.). Hereafter this book will be referred to as FVB.

¹³ A colleague in the English Department, Professor Amy Charles, has given me many helpful suggestions for my attempt to identify these thirty descriptive pieces.

¹⁴ FVB, II, 135-145. ♯

¹⁵ John Bartlett, New and Complete Concordance to Shakespeare (London: Macmillan and Co., 1913).

¹⁶ John H. Long, Shakespeare's Use of Music (2 vols; Gainesville, Fla.: University of Florida Press, 1955 and 1961) I, 90.

¹⁷ William Chappell, Old English Popular Music, ed. H. Ellis Wooldridge (2 vols; rev. ed.; New York: Jack Brussel, 1961), I, 222.

- #2 What if a daye. This music is a paraphrase of the early song, "What if a Day."¹⁸
- #3 Fortune. This is a tiny set of variations on the early song "Fortune, My Foe," set by Byrd, Scheidt, and Tomkins, among others. Chappell says that this song "is alluded to by Shakespeare in The Merry Wives of Windsor, act ii, sc. 3."¹⁹
- #4 Roben is to the Greense-woode gon. "My Robin is to the Greenwood Gone," or "Bonny Sweet Robin" is an early song that appears in half a dozen sources, including a setting by Giles Farnaby in FVB. According to Chappell, one of two versions appearing in Ballet's Lute Book has the title "Robin Hood is to the Greenwood Gone," and he speculates that the original song may have been "a song of Robin Hood." He also says, "Nothing more is known of the words, unless the line sung by Ophelia in Hamlet, 'For bonny sweet Robin is all my joy,' should be part of them, which, indeed, seems very probable."²⁰
- #5 Whoope due me no harm. "Whoop, Do Me No Harm, Good Man" is an early song which first appears in print in W. Corkine, First Book of Ayres (1610). The phrase is used in the fourth act of Shakespeare's A Winter's Tale.²¹
- #6 Daphne. This is a paraphrase of the early song, "Daphne," which also has a setting by Giles Farnaby in FVB, among others.²²

¹⁸ Ibid., p. 100

¹⁹ Ibid., pp. 76-77. (There is an error in this reference; it should read act iii, sc. 3.)

²⁰ Ibid., p. 153

²¹ Ibid., p. 96

²² FVB, II, 12-18

- #7 Monsiers Allman. In The First Book of Consort Lessons, edited by Sidney Beck, one finds a "Mounsiers Almaine" (William Byrd?). The present piece is a paraphrase of this one. Mr. Beck says in his Introduction, "How many of the settings in Morley's collection actually formed part of the repertoire heard in public and private theatres can only be surmised. Stage directions for particular music to be played on specific instruments are virtually non-existent. Only when the title of a song or instrumental piece happens to have been written into the text of a play do we have anything like a specification of the music; its choice and form were otherwise left to the actor-management or to the performers themselves. There is, however, little reason to question the appropriateness for stage use of such settings as Lachrimae Pavin and Balowe (both of which figure prominently in the text of Beaumont and Fletcher's Knight of the Burning Pestle and O Mistress mine, Mounsiers Almaine....."²³ Mr. Long suggests this "Almaine" for the "Souldiers daunce" in Shakespeare's Pericles.²⁴

- #8 Salt Pitts. I have found no clue about what this might refer to. A place?

- #9 Lachryma. This piece is a paraphrase of John Dowland's "Flow My Teares," the words for which are anonymous.²⁵ Byrd and Farnaby both have a setting of the song in FVB.

- #10 The Buildings. This title is too general to identify.

- #11 Solus cum Sola. No clue

- #12 The Nightingale. Shakespeare, along with other poets makes many references to the nightingale but writes no

²³ Thomas Morley, The First Book of Consort Lessons, ed. Sydney Beck (New York: C.F. Peters Corporation, 1959), p. 13.

²⁴ John H. Long, op. cit., II, 40-41.

²⁵ An Elizabethan Song Book, eds. Noah Greenberg, W. H. Auden, and C. Kallman (Garden City, N.Y: Doubleday & Co., 1955), pp. 109-113.

song. I have not yet been able to find any song of which the present song might be a paraphrase.

From the second tuning

- #1 Malte Man. This is a paraphrase with three variations of the early song, "Malt's Come Down," for which Byrd wrote nine variations in FVB and Thomas Ravenscroft set with words.²⁶
- #4 The King's Maske. The word "mask" may refer to an individual piece, a "festive dance or other diversion where all wear masks" (Webster, NID II). There are several Shakespearian masks quoted in Long,²⁷ although the present piece does not derive from them. No source has yet been found for it.

From the third Tuning

- #2 Bowe Bells. This name probably refers to the bells of the London church, St. Mary le Bow. The so-called Bow Bells are a famous symbol of London.

From the fourth Tuning

- #5 The Princes Corante. Could the prince in this instance refer to Prince Charles, who became king in 1625? His music teacher was John Coperario, an important figure in English viol music.
- #7 Jemmye. This piece is a theme with nineteen variations making a piece of 156 bars, much the longest in the collection. There was a later song called "Young Jemmy," which referred to Prince James, Duke of Monmouth (1649-85). If our piece makes the same reference, the date of the MS under discussion would be at least a decade too early. The vague similarity of the beginnings may be coincidental.²⁸

²⁶ William Chappell, op. cit., I, 151.

²⁷ John H. Long, op. cit., II, pp. 140-141, 145.

²⁸ William Chappell, op. cit. II, 37-38.

From the seventh tuning

This tuning is called "Lancashire pipes." That is also the name of the second piece of six little pieces in this set. The pieces are short tunes accompanied by a drone bass in an imitation of a bagpipe drone. Only the first four strings are used in this tuning. The "c" string is tuned down a minor seventh to "D."

- #2 Lancashire pipes. Often regiments were named for the counties from which they came. Perhaps this piece was a tune in imitation of one from some Lancashire regiment.
- #3 Kate of Bardie. No clue.
- #4 Pegges of Rumsey. "Peg-a-Ramsey" is an old song, which is mentioned in Shakespeare's Twelfth Night but is not sung. The present piece is vaguely derived from the original song.²⁹
- #5 A Toye. This is a title used by several of the English virginalists for little pieces. The piece in this MS is only seven bars long. It is related to the first phrase of an anonymous piece, A Toy, in the FVB.³⁰

From the eighth tuning

Both the tuning and the single piece are called "Bagpipes"

- #1 Bag-pipes. This is a piece of twenty-four measures which amazingly, tries to imitate the bagpipes on the gamba! All the sonorities are double stops. The tuning is interesting because only four strings are used, the first and second and the fourth and fifth. The first half of the piece uses double stops only on the fourth and fifth strings; the second half only on the first and second strings. The drone basses are "G" for the first half and "g" for the second half.

²⁹ Ibid., I, 248

³⁰ FVB, II, 418.

From the ninth tuning

This tuning is called "Horne-pipe."

- #1 Horne-pipe; or Beggars-bush. This piece is a hornpipe in 3 time; it also uses the characteristic Scotch snap rhythm.

Possibly the "Beggars-bush" refers to a place. Could the beggar refer to Robert Greene's "Blind Beggar of Bethnal Green" (Bethnal Green being a spot in London)?

From the tenth tuning

- #4 None-such. There is a dance tune included in Chappell's OEPM called "Nonesuch, or A la mode de France," but the two are not connected. The tenth tuning is called "French-Sette;" so perhaps the present piece is based on another song, "a la mode de France."

- #6 Modicum bonum. No clue.

From the eleventh tuning

- #22 Countesse of Exeters Almaine. No clue.

From the twelfth tuning

- #11 La cloche. The recurring pizzicato in this piece suggests the bell.

- #20 Gillie-Flower. The word refers to the common European wallflower, referred to by Shakespeare as well as other poets. This piece is by Simon Ives and is the same as that in Playford's Musick's Recreation (with same author and name), with minor differences.³¹

From the thirteenth tuning

- #15 The Wagge. Considering the piece the title seems rather capricious. Perhaps only a gamba wagge would be willing to take the risk of some of the string crossings and leaps in this piece by John Jenkins:

³¹ John Playford, op. cit., p. 27. The piece is numbered erroneously; the number should read 38 instead of 28.



The conclusion which must be drawn from an examination of the MS is that there are here no "settings of songs by Shakespeare." On the other hand, there are a number of "unique settings" of songs of Shakespeare's time.

A little more than half of the pieces which are named in the MS are independent dances, the majority being corantos, almaines, (spelled variously throughout the collection), and sarabands, in that order. There are a few pavans, three galliades, three masks, and one hornpipe. In addition to the dances there are a number of preludiums. The name "A Thumpe" is given to three of the pieces which call for pizzicato. (Pizzicato was called "thumping" at that time and was considered one of the "graces.") In this MS one dot under a note referred to "a thumpe with y^e forefinger;" two dots, "a thumpe with y^e middle finger" and three dots, "a thumpe with y^e ring finger." Of the other pieces one, which has been referred to, was called a dume; another, an ayre, and still another, a chicon. There is one fancie and a "Schoole grounde" among the twelve pieces preceding those in tablature. About thirty percent of the pieces carry no title.

The pieces range in difficulty from the extremely simple, for the beginning amateur, to more difficult, but no tablature music is really difficult to play providing the tuning is observed.³² The twenty-two tunings are of special interest. (See chart on page 29.) The various tunings make possible a greater chordal variety and extend the range of possible keys. The extensive use of chords is said

³² Three of the simple pieces found in the Twelfth Tuning are in Playford's Musick's Recreation: No. 1, "Saraband" by Simon Ives, Jr., is No. 36 in Playford, but it is there ascribed to the father rather than to the son; No. 5, a "Coronto" by Simon Ives, is No. 34 in Playford; and No. 20, "Gillie Flower" by Simon Ives is No. 38 in Playford.

to be one of the characteristics of lyra viol music,³³ and this characteristic is borne out in this MS, although several pieces use no chords at all. In only one piece are the double stops continuous. The chords supply an intermittent harmony and add sonority to this soloistic music. The frequent use of open strings is also notable.

Only two time signatures are used throughout the MS; *Q* and *C*. The *Q* is used for the preludiums (except the first piece of the seventh tuning, which is called "A pointe; or preludin to be playde before the Lanca-shire pipes"), the almaines and pavens; the *C* for the corantos, sarabands, and galliades. There are no tempo marks, and only one piece, the chicon, has dynamic marks, "loud" and "soft." There are no rests in the pieces; there are a few pauses, the pause being listed in the table of graces. The vibrato is not so listed and would not be employed in playing these pieces.








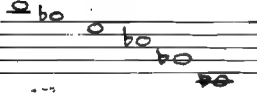
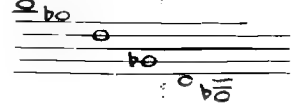
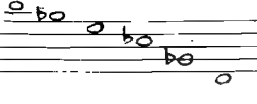



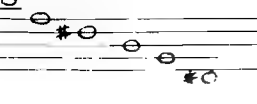

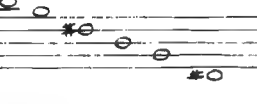
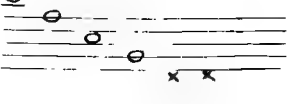
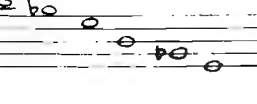
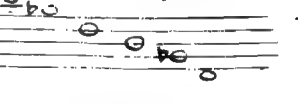
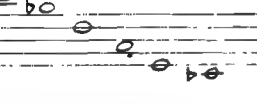
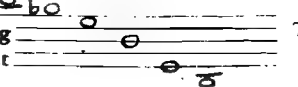
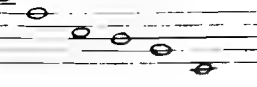
Willi Apel in *The Notation of Polyphonic Music*, states that tablature music for viols "is of a rather subordinate importance - both historically and artistically..."³⁴ There are no pieces in this collection which would refute that statement; on the other hand, it was addressed to a special group, the seventeenth-century amateur gambist, and it is interesting to know something more about his musical tastes. Also, the music of this MS helps dispel the mistaken notion that most lyra viol music is transcribed vocal music.

Anyone who has discovered the quaint charm of the pieces in Playford's *Musick's Recreation* will need little persuasion that there will be much to charm him among these pieces in the MS from the Henry Watson Music Library, also written for the seventeenth-century amateur.

³³ Perhaps the most available music for the lyra viol for the lyra viol for the reader's reference would be in Volume IX, *Jacobean Consort Music*, ed. Thurston Dart and William Coates (*Music Britannica*, IX; London: Stainer and Bell, 1955, pp. 200-213.

³⁴ Willi Apel, *The Notation of Polyphonic Music* (Cambridge, Mass.: The Mediaeval Academy of America, 1942), p. 55n.

CHART OF TUNINGS: Transcribed

First Tuning Violl way		Twelfth Tuning Harpe-sette sharpe	
Second Tuning Violl way		Thirteenth Tuning (Playford calls High Harp-way sharpe)	
Third Tuning Lyra way		Fourteenth Tuning (Playford calls High Harp-way flat)	
Fourth Tuning Alfonso way		Fifteenth Tuning	
Fifth Tuning Alfonso way		Sixteenth Tuning	
Sixth Tuning Set of eights		Seventeenth Tuning	
Seventh Tuning Lancashire Pipes		Eighteenth Tuning	
Eighth Tuning Bagpipes		Nineteenth Tuning	
Ninth Tuning Horne-pipe		Twentieth Tuning	
Tenth Tuning French Sette		Twenty-first Tuning	
Eleventh Tuning Harpe-sette flat		Twenty-second Tuning	

AN INQUIRY INTO THE EVOLUTION OF VIOLS

by George Glenn

Although musicologists have had little doubt as to the immediate ancestor of the violin since 1892 when Major Hajdecki published his monograph, "Die Italienische Lira da Braccio," (Nicholas Bes-saraboff, Ancient European Musical Instruments, 1941, p. 292) in which he states that the Italian lira da braccio is the true immediate ancestor of the violin and that the members of the violin family could not have developed from the viol as had been commonly supposed, there still remains much confusion and disagreement concerning the true ancestor of the viol (viola da gamba).

In the book, Musical Instruments Through the Ages, edited by Anthony Baines and published by Penguin Books, Mr. Thurston Dart (in Chapter III, "The Viols") puts forth the hypothesis that the viol is an hybrid instrument caused by the cross-fertilization of one established type of instrument - the vihuela de mano - with an established type of playing technique - bowing. In other words, the leg viols (viola da gamba) came into existence when musicians began to hold the vihuela de mano (an early plucked guitar) in a slantwise position and play it with a bow; thus the vihuela de mano became the vihuela de arco (bowed guitar).

The practice of bowing an instrument which was usually plucked was undoubtedly employed during the Middle Ages, particularly in Spain and somewhat less in other countries of Europe, but literary and pictorial evidence show that this practice had little or no connection with the main evolutionary trend of development in the instrument that was to become known as the viola da gamba.

One of the major observations Mr. Dart makes to support his theory that the viola da gamba is a direct descendent of the vihuela is that the playing position of the early viol players and the vihuela players is identical: "the instrument being held across the body, slantingly, and the bow being manipulated rather awkwardly from below or more conveniently from above, and with the increasing use of the larger size bass, Italian players had discovered for themselves that the somewhat back to front bowing would not do; they therefore adopted a more convenient method of holding it vertically between the knees or legs, whence its new name, viola da gamba." Such paintings as Paolo Veronese's "Marriage at Cana", painted in 1563 (fig. 1) and the mural in the National Portrait Gal-

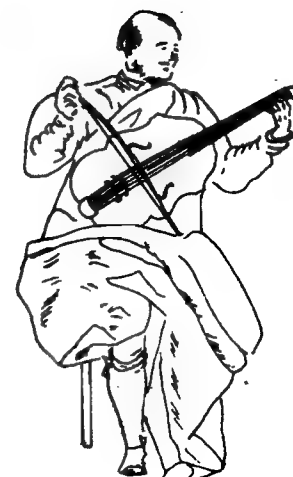


Fig. 1.

is no doubt that the slantwise, across-the-waist position was used for bowed instruments in isolated instances --- possibly by lute and guitar players of the 16th century who doubled on viols, but it seems unlikely that this bowing of an instrument held in the clumsy slantwise position could have been an evolutionary step toward the natural upright position when the upright position of playing was well known in Europe hundreds of years before we see any indication of the use of the slantwise position.

The drawings for the woodcuts in "Kayser Maximilians I Triumph" by Jörg Kölderer were created in 1507 (woodcuts executed by Hans

lery, London, which depicts various scenes from the life of Sir Henry Upton and which was painted about the year 1596, do show viols being played in the slantwise position which Mr. Dart describes in his article. His explanation concerning the slanted playing position seems plausible enough until one takes into account the fact that the custom of holding a bowed instrument upright on the knees while playing was followed in Europe as far back as the 11th century (fig. 2a), and that no evidence has been found so far that shows musicians bowing instruments held in the manner of plucked instruments before the 16th century. There



Fig. 2a

Burgkmair, 1516) and the drawing used for the title page of Regola Rubertina (fig. 3) by Silvestro Ganassi (1542), both show musicians playing viols of various sizes in the accepted upright knee position. These drawings predate the Veronese painting, "Marriage at Cana: which Mr. Dart uses to validate the slanting position of holding the viols by fifty years, in the case of the Kolderer drawings, and by twenty years, in the case of the drawings by Ganassi. Pictures, drawings and statues show that bowed instruments (viols) have been held in the upright leg or knee position from the 11th century to the present day.



Fig. 3

Mr. Dart supports his hypothesis further by stating: "In 1500 or so the viol still retained the hour-glass shape, with a flat back and belly characteristic of the vihuela, and preserved in a rather exaggerated manner by the present-day guitar." In other words, he says that the viols's shape was derived from that of the vihuela. It is true that early viols were waisted and were also cornerless. Examples of this type of viol still exist. There are two large instruments of this type at the Museo Civico, Modena, Italy; a six-string treble viola da gamba made by Francesco Linarola of Venice (fig. 4) in



Fig. 4

1540 is now in the Art History Museum of Vienna; there is a bass instrument of this form by Gasparo da Salo in the Kgl. Instrumenten-Sammlung in Berlin; and a descant, alto and tenor-bass of this form are in the Musee Instrumental du Conservatoire Royal de Musique in Brussels. While these so-called guitar-shaped viols existed before viols with corners (bouts), the bowed instruments which today we call guitar fiddles or "octave" fiddles (Curt Sachs) were in existence in Europe as far back as the 11th century. The Museum at Rouen has in its collection an 11th century bas-relief in which eleven figures are playing musical instruments while a twelfth figure is tumbling. Two of these figures are playing bowed instruments - one holding an oval fiddle in somewhat the manner of a modern violin (fig. 2b) while the other figure

is holding a guitar-fiddle in the true viol fashion (fig. 2a). The guitar-fiddle of the second player so approaches the form of the guitar shaped viol - even to the sloping shoulders - that one could, without hesitation, call it an early knee viol (viola da gamba). The only difference is that it has a disk-shaped peg holder instead of a peg box with a scroll and it has three strings. M. Agricola, however, illustrated and discoursed on viols with three strings five hundred years later.

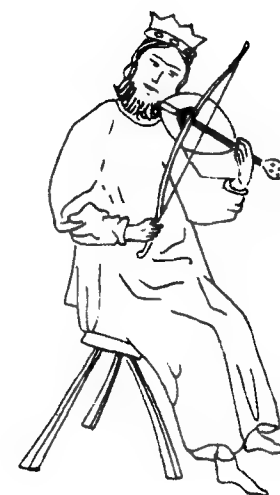


Fig. 2b

The number of examples of illustrations from manuscripts and sculpture depicting players of guitar-shaped knee fiddles are far too numerous to list in this paper, but some of them are: (1) Drawing from Willemin, "Monuments francaises inedits". Panum, p. 383, 12th century; (2) Drawing in a manuscript in Trinity College, Cambridge, 12th century. Panum, p. 384 (3) Drawing in a manuscript found in Old Royal College, Copenhagen 13th century, Panum, p. 384. These examples and many others show clearly that the guitar-fiddle (String Instruments of The Middle Ages, Panum, p. 443) was known all over Europe from twelfth to the fifteenth century. The guitar, with its incurved sides, does not make its appearance in European pictures until the 15th century. With such an abundance of pictorial evidence coupled with the fact that the waisting of the sides evolved in order to give the bow more clearance on the two outer strings of the instrument, one is led to believe that the guitar

took its form from the waisted fiddle (guitar fiddle) rather than the other way around. The instrument that was known as the vihuela de arco during the 13th century is illustrated in a miniature of the Cartigas de Santa Marie in the Codex of Alfonso el Sabio, King of Leon and Castile (fig. 5) which shows the instrument to have an oval-shaped body and a long neck. This seems to further demonstrate that the latter shape of the vihuela de arco and the vihuela de mano (guitar) was borrowed from the already-existing instrument of the same shape - the octave (name given by Curt Sachs because of its figure-eight shape) or guitar fiddle which was to become the cornerless knee viol when a scroll with a peg box with lateral pegs was added.

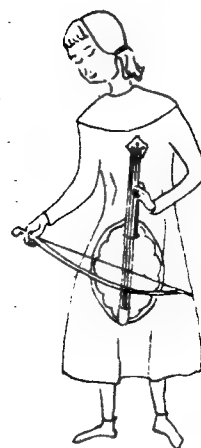


Fig. 5

The paintings of the Isenheimer Altar by Grunewald, who was an active painter between 1500 and 1530, depict three angels playing viols of three different sizes. The medium sized viol, which is held in the vertical knee position, is the only one of the three on which the tuning apparatus is visible. This instrument presents a definitely formed scroll with pegs in the lateral position that is also shown in the Kayser Maximilians I Triumph woodcuts, for which the drawings were made between 1507 and 1511. As there are no known descriptions of our modern violin until Giovanni Maria Lanfranco mentions in his *Scintille de Musica* (1533) a family of small arm viols without frets, and as the agreement of musicologists is that the violin as such did not come into existence until the 1550's, then one wonders how Mr. Dart comes to the conclusion that the knee or leg viol adopted the scroll from the violin family, particularly since we are able to show that there were scrolls on the leg viols at the time that the principal immediate ancestor of the violin, the lira da braccio, still retained the disk-pegs or leaf-shaped peg holder with legs placed in a sagittal position to the front plane of the instrument as the arm fiddles had.

Hortense Panum, in her book *String Instruments of the Middle Ages* states: "Like the arm-violins, the gamba therefore borrowed the backward turned head with pegs inserted from the sides - the rebec head which could be terminated in a scroll or - as in most

cases - in a carved human head." With the rebec being the first known bowed instrument in Europe that was constructed with sickle-shaped peg box, lateral tuning pegs, and a scroll, and with the spirit of the renaissance giving beauty of form to all things, the theory that the viola da gamba borrowed the sickle peg box with the scroll from the rebec becomes a plausible one.

On considering the origin of the tuning of the viol, one is first confronted with the fact that according to Hieronymus de Moravia (*The History of Musical Instruments*, Curt Sachs, p. 276) fiddles were tuned in three different ways: dGgd'd', dGgd g' dGgd'. The first and the last of these accordaturas show that when one disregards the bourdon (unstopped string) and the unison and octave strings, one can readily see that basic accordaturas for the stopped strings are in fifths. The second accordatura has the basic intervals for fourths and fifths, which demonstrates that fourths were in use at this time. As more demand was made upon the arm fiddle as melody instruments, the sides not only became inclined but the accordatura became modified so that the drone and the unison strings were gradually dropped and one, two or three strings tuned in fifths were added.

The next system of tuning to be considered in connection with the accordatura of the viols is based on intervals of fourths with an interposed interval of a third. The position of the third depended on the number of strings on the instrument. The earliest instrument to have this accordatura in Europe was the lute, which entered the west through Spain and Italy during the Crusades and was soon to become one of the most important instruments in Europe. Although Spain was one of the first countries of Europe into which the lute was introduced, it does not seem to have enjoyed the popularity there that it did in the other major countries. Still, historical evidence shows that the lute existed in Spain before the vihuela made its appearance, and as the vihuela has the same basic accordatura as the lute and moreover, seems to have been indigenous to Spain, it is reasonable to assume that the vihuela borrowed its accordatura from the lute. It is also reasonable to assume that when the demands of musical composition stimulated the need for larger instruments with the lower bass register, musicians of the time found that the altered measurement of the stop required considerable stretching (Panum, p. 482) of the fingers when tuned in fifths, and that by borrowing the fourths and thirds from the tuning of the lute they could play with more facility and by adding more strings after the style of the lute, they could make up for the loss of compass resulting from the closer tuning.

In speculating on the origin of the frets on the viola da gamba, one observes that the instruments tuned in fourths and thirds - the lutes, guitars, pandoras, and knee viols - always had frets, while the instruments tuned in fifths had no frets. The practice of using frets on viols that were tuned in fourths with a middle third and not using frets on viols tuned in fifths is clearly stated by Ganassi in his Regola Rubertina (1542), according to Bessaraboff (p. 308), when he said that when viols had a reduced number of strings and no frets, it was customary to tune them in fifths.

Therefore, when it is taken into account that the accordatura of the viola da gamba was borrowed from the lute, and that frets go hand in hand with the accordatura of fourths with a middle third, it is reasonable to suppose that the frets of the gamba were also borrowed from the lute.

CONCLUSIONS:

1. Pictorial references lead to the conclusion that the vihuela de arco which was developed in Spain and the knee viol (viola da gamba) which came into being throughout Europe during the 15th century were two different instruments. This fact is further supported by items listed in the Inventory of King Henry VIII Musical Instruments (The Harpsichord and Clavichord, Raymond Russell, p. 157). Under the section "Instruments of Soundrie Kinds", the third item listed is:

- xix Vialles greate and small with iii cases of woodde couered with black leather to the same.

The fourth item is:

- xx Foure Gitterons with iiii cases to them: They are caulled Spanishe Vialles.

Assuming that the "Gitterone" alluded to above are the Spanish guitars and that the guitar and the vihuela are the same instrument with only the difference stated by Fra Bermudo in his "Declaration de Instrumentos Musicales" (1555) - that a vihuela with the highest and lowest string removed becomes a guitar - then the differentiation in the Henry VIII inventory shows definitely that the European viol and the Spanish are different instruments.

2. The theory that the viola da gamba developed from the guitar-

fiddle has been put forth by Curt Sachs, Kathleen Schlesinger and Hortense Panum. Nicholas Bessaraboff's only opposition to this theory is that the guitar-fiddle was played at the shoulder in a horizontal position. This objection can be disregarded when one takes into consideration the fact that pictures from the 11th century on show figures playing instruments in the shoulder position, while others from the same centuries show figures playing the same instruments in the knee position are found in the MS. "Cantingas da Santa Maria" and in the stone carving on the Gamtofte Church, Funen, Denmark (12th century). Examples of the fiddle being played in the knee position are found in Willemin, "Monuments francaises inedits"; drawing from illuminations in a 12th century manuscript in Trinity College, Cambridge; drawing from 13th century manuscript in Old Royal College, Copenhagen; and the 11th century bas-relief at the museum at Rouen (fig. 2a) (Heron-Allen, p. 46). These examples and many others show that the knee position was used for all bowed instruments even though this position was not as popular as the shoulder position. The method of holding the instrument seems to have been an arbitrary one.

3. During the development of the viola da gamba, many experimental variations in its shape and features occurred. Some of these were discarded while others led to the main course of its development until it took on a standardized shape during the last part of the 16th century. After the development of the violin family, some of the features of the violin - such as the "f" holes, tail piece with gut loop, extended corners at the junction of the middle with the upper and lower bouts, etc. - were incorporated into the viola da gamba by some makers but, on the whole, leg viols were generally made in a definite, standard form.

4. The waisted guitar and the viola da gamba had the same general ancestor - the guitar-fiddle.

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MODERN INSTRUCTION BOOKS FOR THE VIOLA DA GAMBA

By Wendell Margrave

Under the assumption that some members of the Viola da Gamba Society of America are looking for materials for teaching and for their own practice, this brief review surveys modern methods for learning how to play the viola da gamba. Seven publications, listed in the bibliography, are here analyzed with respect to purpose, contents, adequacy of coverage, and usefulness. Notwithstanding my respect for libraries, this analysis is not just a library job. I have practiced all of these books, together with as much other material as I could get my hands on, and have used all of them except Grümmer in teaching about a dozen pupils.

General observations. These instruction books represent at least three approaches to the subject, depending on the needs of the intended users. Those by Grümmer and Döbereiner are converters for cellists who want to play gamba well enough to perform the obligato parts in Bach's passions and cantatas on the proper instrument, and who may develop some interest in the florid solo literature of the gamba, but who presumably are not especially concerned with ensemble playing.

The Wenzinger series, on the other hand, is intended to develop consort players, from the first steps. The Monkemeyer book is directed toward the performance of folk dances and folk songs and the like as house music, while the little pamphlet by Nathalie Dolmetsch, is, more than anything else, a plea for the cultural advantages of playing the gamba.

The materials used depend upon the purpose. Grümmer and Döbereiner follow pretty much the pattern of 19th century, one-volume cello methods such as those by Dotzauer, Werner, Lee, and Kummer, with bowing studies, interval studies, scales, arpeggios, double-stopping, and a systematic course in position playing. The chief drawback to their use by beginners is the limited amount of easy and intermediate materials. After a few preliminary exercises on open strings and some scale and interval studies, the pages begin to bristle with scales in thirds, difficult bowings, work in the higher positions and so on. If used by anyone except a well-schooled string player, these methods must be supplemented by many elementary and intermediate exercises, melodies, and duets.

Wenzinger and Mönkemeyer supply this lack to a considerable extent. They use many folk songs and other simple pieces in the early stages, and these are easier to hear and more fun to play than formal mechanical exercises. The theory, I gather, is that as the student gains experience his expanding acquaintance with the literature will drive him eventually to the discipline that is indispensable to a usable technique.

Grümmer and Döbereiner are of greatest value as compendia of advanced studies and exercises, and as handy sources of music of the gamba composers. A list of 16th, 17th, and 18th century gamba music quoted in extenso in the instruction books appears later in the article.

To be sure, both Döbereiner and Grümmer are written expressly for cellists who are already soloists. Any one who has mastered the cello is already painfully conversant with string technique, music notation, and practice routines; what he needs to find out about the gamba is the feel of the frets, the underhand bowing technique, and the lie of the chords. For such a student, both books are recommended.

Detailed analysis.

1. Majer, Marianne and Wenzinger, August, Gambenfibel

This is the only gamba book I have seen specifically written for the instruction of children. Planned for the soprano (discant) gamba, it can be used for other sizes if the tenor-bass plays an octave lower (using the octave treble clef) and if the alto player mentally substitutes the mezzosoprano clef and adds one flat to the key signature. Notation begins with tablature, first using one line for either the c or e string, then two lines (for melodies requiring both strings), then three, and so on until all the strings are used. From the first, musical notation is also used, with the recommendation that the student transcribe from notes to tablature and from tablature to notes as a means of becoming familiar with the fingerboard.

The book must have a teacher who is well grounded in the methods of Wenzinger, Gambenübung (see below). The introduction suggests to the teacher many ways in which he can help the student make his learning more musical and more meaningful. For example, it is suggested that the teacher improvise accompaniments, perhaps in

bagpipe fifths; that he begin a new piece by having the student bow the rhythm on the open strings, and so on.

The underhand grip of the bow is cleverly illustrated by comparing it to the way one holds a spoon. The first chapter also has some exercises and suggestions leading to the proper position and use of both hands.

In chapter 2, notation (tablature and notes) is introduced, and the further scope of instruction can be judged from the chapter titles: 3. Fingering and Bowing at the same time. 4. Playing on one string. 5. Slurs. 6. Crossing strings; playing on two strings. 7. Bowing in 3/4 time. 8. The A-string; playing on three strings. 9. The pause for breath (phrasing). 10. The D-string; playing on four strings. 11. Crossing strings; various bowings. 12. Eighth notes. 13. Playing on the G-string. 14. Dotted quarter notes. 15. Playing on the low D-string. 16. Minor keys. 17. The second position. At the end there is a list of music for one, two and three discant gambas; for discant gamba and alto or tenor gamba; for discant gamba with keyboard; for discant gamba and soprano or alto recorder; and for three discant gambas with one alto or tenor gamba.

2. Wenzinger, August, Gamben-Uebung, Erster Teil.

Volume I of the Wenzinger method was written to supply the need for a practical beginning course of instruction in gamba playing, directed especially to amateurs who want to play in consorts. It acknowledges its debt to Joseph Bacher's book on the subject (Bacher, J., Die Viola da Gamba, Bärenreiter), and refers the student to that work for historical, polemic, and stylistic details.

It treats the subject by first giving instructions and photographs concerning the proper position of the player, and how to hold the bow and the instrument. This material is followed by simple bowing exercises on the open strings.

The approach to notation is unusual and interesting. In the beginning, Wenzinger uses a tablature consisting of a system of six lines representing the strings. Frets are indicated by arabic numerals written on the lines. Rhythm is given by ordinary notes above the system of lines, with the convention that any note value so indicated governs all succeeding notes until a change is made. Tablature has the advantage of orienting the beginning player immediately

to the instrument. It has the further advantage (which Wenzinger does not mention) that it prepares the player for eventual access to the literature for the gamba tuned "lyra-way", for which tablature was a necessity in view of the dozens of tunings that were used. Conventional staff notation is attacked only after the student has acquired some facility.

The seven clefs are introduced simultaneously; and to these is added the Do-clef, identified with such contemporary methods of elementary music teaching as those of Gehrels in Holland and Orff in Bavaria. This clef, a simple figure of two short horizontal lines joined at the left by a vertical stroke (F), can be placed on any degree of the staff and made to represent any note or finger grip. Once located, the clef gives the "do" or keynote of the piece, and operates precisely in the way the movable do system of solfege works.

Actual playing from tablature begins with the middle strings and consists, for a while, of simple folk tunes and little pieces by Praetorius and others. These lead to the identification and practice of scales.

The next section uses simple 2-part pieces from Simpson's "Compendium or Introduction to Practical Music" (1678). These are notated for discant and bass gamba in ordinary musical notation. The same pieces appear in suitable keys and notation for alto gamba in the appendix of the book.

Chapter 2 introduces practice on the highest string, with bowing exercises, scales, and pieces for one and two gambas.

Chapter 3 brings in the lower strings in a similar manner. The book closes with various more advanced bowings, involving crossing more than one string. A bibliography of sources concludes the volume.

3. Wenzinger, August, Gamben-Uebung, Zweiter Teil.

The second volume of the Wenzinger method, "Technical Development," goes directly and thoroughly to the heart of many of the technical problems of gamba playing. The first section is devoted to the art of bowing, with excellent instructions for the change of bow; with diagrams of bowing patterns similar to those in the Alexanian cello method; with expressive bowing illustrated in a most ingenious way; and with supporting exercises.

The discipline of the left hand, which occupies most of the book, goes through the following phases: the use of the first finger on the second fret; scales in thirds; contractions and extensions; chords of three notes, with various bowings; and shifting. The shifting section goes into elaborate detail about change of position by contraction, by extension, and by sliding the finger; and has some fine examples of change of position in which sliding the finger is combined with contraction and with extension.

There are many well-designed mechanical exercises, where appropriate, and there is a wealth of duet material from the older composers.

Volume II, of course, does not exhaust the treatment of the technique of the gamba. According to a note in the Gambenfibel, Wenzinger is projecting a third volume, but I do not believe this is yet in print.

It is unfortunate that the Wenzinger books are available only in German, for they have by far the most orderly progression through the problems of tone production and technique, and the clearest explanation of each problem to be found in print. Everything reflects the work of a man who is a practical performer on the instrument and who also thoroughly understands the business of teaching. Even for students who cannot read German, the books are valuable, because photographs, diagrams, fingerings, bowings, and the notation of the music are international.

The series is set up to be used by gambas of all sizes. Of course, tablature fits any gamba, but the pieces and exercises in conventional notation are provided with transposing clefs and key signatures to make them usable for alto gamba. Bass clef is almost entirely avoided; the player of the tenor-bass instrument is expected to read the treble clef (sounding an octave lower) with fluency.

4. Dolmetsch, Nathalie, Twelve Lessons on the Viola da Gamba

The little book by Nathalie Dolmetsch, Twelve Lessons on the Viola da Gamba, with advice by Christopher Simpson 1659, Thomas Mace 1676, Marin Marais 1686, Jean Rousseau 1687, and Hubert le Blanc 1740, is a product carrying the purest hallmark of Haslemere. It is full of talk, much of it excerpted from the publications mentioned on the title page, but contains only fourteen pieces of music, ranging in difficulty from "La Bergamasca," a simple first-position

tune on the C, E, and A strings to Simpson's Divisions on a Ground in B Flat Major (p. 56 in the second edition of The Division Viol, with the treble clef substituted for the soprano near the end), a Marcello sonata, and Simpson's example No. 8 in chords.

As may be expected, there is much sentimental identification with antiquity. The tune "Hearts Ease" is inserted in the 6th lesson so that Shakespeare's reference to it in Romeo and Juliet can be quoted. This sort of thing is harmless, but it doesn't do much for the business of acquiring technique on the instrument.

I consider this book indispensable at present, because it assembles a good deal of basic information from 17th century sources and includes much excellent advice about style. It has also the only easily accessible set of instructions for tying a fret. This is quoted from Mace, and has an illustration. But as a method book it is not of much use, except with a well-grounded teacher who supplements it with much other music and who can explain and demonstrate how the instrument is played. Supplements are available for soprano and alto gamba.

5. Mönkemeyer, Helmut, Schule für Tenor-Bass Gambe oder 6-saitige Tenor-Bass Fidel in Quart-Terz Stimmung.

Helmut Mönkemeyer's small, practical book is quite sensibly and economically aimed at ensemble playing, using folk tunes and mediaeval and renaissance materials. Some of the two- and three-part pieces have words, and the author recommends the practice of singing while playing the gamba. While Mönkemeyer strongly feels that the fidel should be tuned in fifths, he offers his text also for the use of fidel players who use the tuning in fourths and a third. Later editions of this book are available for soprano and alto gamba, and all three can be had with English, French, or German text.

The arrangement of material is as follows: The Instrument; its tuning, fittings, and notation; position and bowing (both overhand and underhand bowings are illustrated, with the recommendation that underhand bowing and frets be used for consort playing;) fingering (half position, first position, and extended half position.) From this point on, notated exercises are used in chapter sequence: 1. The c and e strings (22 little exercises, including 7 folk songs, one in two parts. Half position, first position, and shifting are introduced.) 2. The a string. 3. The d' string. 4. The G string (scales and

chords appear, in the key of G.) 5. The D string. (one exercise has 9 optional bowings. The chapter is by far the longest in the book - 11 pages. 6. The old clefs (soprano and mezzo-soprano for discant gamba; alto and tenor for both alto and tenor-bass instruments. There is a long exercise in alto and tenor clefs, and a 4-part piece by "Senfe" (recte Senfl) using alto, tenor, and bass clefs. 7. Playing in higher positions (actually on the second, third, and fourth positions are sketchily introduced.) 8. Double stops (only easy ones, in the key of D.)

One practical feature of the Mönkemeyer book is that it presents in the very first lesson the first position (first finger on the second fret) and the half position (first finger on the first fret) at the same time. These are the two positions that must be mastered by the consort player, no matter how inexperienced; and it is surprising how much of the consort literature can be played in only these two positions, plus a certain amount of scrambling up the top string for the high notes of Gibbons or Simpson. The real advantage of presenting the two positions together is that the student is less likely to develop only one comfortable position, with nothing remaining but defeat or, at best, timorous venturing if the music calls for a different grip.

6. Grümmer, Paul, Viola da Gamba Schule für Violoncellisten und Freunde der Viola da Gamba.

Paul Grümmer, an excellent cellist who was a member of the quartets of Jan Kubelik and Adolf Busch, and who taught successively in England, at the Vienna Academy, at the Hochschule für Musik at Cologne, and at the Berlin Hochschule, and who was also famed as a gambist, has put together a method book which is of considerable use to an advanced player, however little it has to offer the beginner.

He says that the gamba is held in the same way as the cello, and that it is bowed in the same way, using a light cello bow. Nowhere does he mention frets, and the lovely plate in the front matter of a beautiful Tielka gamba has none, so I assume that Grümmer did not use them.

Everything in the book, except the music, is set up in three columns, in German, French, and English. The translations are not very good, and the book may have been set up in type by a drunken apprentice and proofread in the dark, as mistakes of all sorts abound. One sample is the reference, on p. 13, to the "Regula Rubetkina von Canassi (Carnassi in Column 3)".

There is an extensive introduction, treating successively the history of the instrument, the kinds of viola da gamba (after Praetorius, Agricola, and Kinsky), the most famous makers, a list of players up to the end of the 18th century (here he says that Abel gave concerts in London with Ph. E. Bach. The keyboard player was, in fact, Johann Christian Bach). A list of published compositions, and a list of unpublished compositions, with the statement that certain of these are being (1926) prepared for publication.

The second part of the book contains the technical material. There is a preliminary page on how to tune and string the instrument which antedates the availability of gamba strings. He suggests a guitar B string for the highest string, a thin cello A string for the A, and so on. This is followed by bowing studies, studies for fingering and bowing, scales, triads, 4-, 5-, and 6-part chords and arpeggios, miscellaneous exercises, exercises in thirds, and finally exercises in various positions. The third and fourth parts are devoted to music from Simpson, Abel, Schenck, and others. These are shown in the check list at the end of this article.

7. Dobereiner, Christian, Schule für die Viola da Gamba

The foreword to Dobereiner's gamba method states that the first performance of Bach's St. Matthew Passion since the composer's death in which the obbligato parts written for viola da gamba were played on that instrument occurred in Munich on Palm Sunday of 1907. Felix Mottl was the conductor, and the gambist was Christian Dobereiner.

The foreword continues to sketch three decades of activity on Dobereiner's part in his personal crusade - paralleling those of Dolmetsch, Landowska, Henri Casadesu, and others - for the performance of baroque music on the proper instruments and in the proper style.

The story is fascinating. Dobereiner induced Mottl to adopt the harpsichord as the continuo instrument from 1908 on. Besides constant activity as soloist and ensemble player, Dobereiner conducted the orchestral works of Bach from 1916 as "grosse Kammermusik," in contrast to their usual performance by full orchestra. He used recorders, as soon as players developed. He fought for and finally achieved in 1921-22 full status for old instruments and old chamber music in the curriculum of the Academy for Music of Munich.

The culmination of this effort was the publication in 1936 of the method book under consideration. It is a book worth the serious attention of any proficient performer, although some of the contents are dated. It reflects careful preparation, sound scholarship, practical experience, and taste and musicianship of a high order.

An extensive introduction surveys the historical background of the instrument, the various sizes and tunings of viols, pitch standards, frets, tablature, makers of the instrument, and so on.

The method proper is so thorough that the table of contents for this part occupies almost two pages. Suffice it to say, for purposes of this review, that there is little elementary material, but for the intermediate to advance player there is very much in the way of exercises, performance music, and detailed discussion. The treatment of the positions and of ornamentation is more complete than in any of the other books here reviewed. Fingerings and bowings throughout are useful, with the stipulation that all bowings are indicated for overhand bowing. Players who use the traditional underhand technique must simply reverse the signs for down-bow and up-bow.

Conclusion.

It is hoped that this brief review of modern teaching materials for the viola da gamba can serve two purposes; first, to make readily available to gambists at least a cursory survey of what exists, and second, to point up the fact that there is a need for at least two method books in English, one to be used for children and another for adult beginner. None of the books reviewed, except the Wenzinger series, which should be translated, is adequate for either user. Beyond these requirements, I believe there is a genuine need for an advanced book with adequate and accessible coverage of baroque performance practice, as applied to the viola da gamba. Nowhere in these books is there adequate treatment of ornamentation, still less of the use of the instruments as basso continuo. There is nowhere, except in the 16th and 17th century texts, anything concerning the use of free ornamentation (Quantz's willkürliche Veränderungen) in solo performance. Many other important questions of style drive the player to keyboard books, flute methods, and singing methods of the period if he is not content to give the bare, skeletal version of an adagio that the notes as written furnish.

I have, deliberately, not taken sides in this review in various

controversial matters, such as bowing style and the use of frets. I have, as a matter of fact, rather strong convictions on these points, but they would contribute nothing to the review. For the present purpose, I am the waiter who carries the food to the table. I did not cook it, and I do not have to eat it.

CHECKLIST OF OLD GAMBA MUSIC APPEARING IN MODERN INSTRUCTION BOOKS

Explanation. The first column shows the composers cited, with birth and death dates when known. Dates in parentheses refer to the manuscript or publication from which the composition is taken. The modern instruction books are indicated by the codes given in the bibliography. Page numbers locate the beginning of the piece. If the same number appears two or three times, there are two or three pieces on the page. Duos are listed separately under each composer.

COMPOSER		LOCATION
Abel, Karl Friedrich 1725-1787	G.	63 (Sonata for gamba Solo, in three movements)
Caix d'Hervelois	G.	64
East, Michael c1580-1648(1638)	W-2	duo 46
Ganassi, Silvestro (1542)	Dob	27, 58
Handel, George Frederic (1685-1759)	W-2	31
Ives, Simon 1600-1662	W-2	duos: 24, 25, 28, 34, 48
Kühnel, August b. 1645	Dob	58. duos: 69 (partita in 5 movements), 74 (partita in 4 movements)
Locke, Matthew 1630-1677	W-2	duos: 49, 65, 66
Marais, Marin 1656-1728	Dob	27, 40, 66, 66, 66. duos: 25, 26; 26, 27, 32
	W-2	32. duos: 32, 69, 70, 70, 71
Morley, Thomas 1557-1603 (1595)	W-2	duos: 42, 44
Ortiz, Diego (1553)	Dob	30, 31
	W-2	41
Rameau, Jean Philippe 1683-1764	Dob	45

Rousseau, Jean (1687)

Dob 15, 67 (The one on p. 15 appears again on 16, with an upper part added by Dobereiner)

Schenck, Johann (1692)

G duo: 65 (a suite in 6 movts.)

Simpson, Christopher

Dob 10, 12, 28, 28, 28, 37, 37, 37, 38, 38, 40, 48, 58, 58, 59, 59

G 41 (The entire "Minutiones Tyronum exercitationi accomodae" fingered and bowed. 20 pages)

W-2 21. 22. 73, 77. duos: 23, 24

Telemann, Georg Philipp
1681-1767

Dob 46

Ward, John d. c1640

W-2 duo: 56

Withy, John, Mid-17th century

W-2 duos: 26, 47, 67

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W-1 Wenzinger, August, Gamben-Uebung, ein Lehrgang für chorisches (Gambenspiel) (Gamba Practice, a course of instruction for consort gamba playing) Erster Teil: Die Anfangsgründe (Volume I, fundamentals) Kassel und Basel: Barenreiter Verlag, n.d. Pp. 79

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THE "LORDLY VIOL" IN THE LITERATURE OF THE ENGLISH RENAISSANCE

by

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As might be expected, the lute is the favorite instrument of English men of letters of the sixteenth and seventeenth centuries; references to it are frequent from Wyatt to Dryden. What is unexpected, however, is the fact that specific references to viols are rather rare. Two reasons for this are apparent: one, the viols were not, except for the bass, solo instruments; and, secondly, instrumental music was not so popular as vocal - and the lute was the accompanying instrument par excellence.

There are, of course, many instances - especially in the drama - where particular instruments are not specified; in such situations "stringed instruments" or "stringed noise" or simply "music" or "noise" are often called for. No doubt in these "consorts" viols played an important part: for example, viols would surely be appropriate for the opening of Shakespeare's Twelfth Night, where the love-sick Orsino speaks his famous lines on music:

"If music be the food of love, play on:
Give me excess of it that, surfeiting,
The appetite may sicken and so die.
That strain again! It had a dying fall;
O, it came o'er my ear like the sweet sound,
That breathes upon a bank of violets.¹

Or in the garden scene in The Merchant of Venice, where Jessica and Lorenzo are making love to the accompaniment of a little night-music. Lorenzo speaks:

"And bring your music forth into the air.
How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears. Soft stillness and the night
Become the touches of sweet harmony.....

¹William Shakespeare, Twelfth Night (New Cambridge ed. Boston 1942) I, i, 1-6. (All other Shakespearean quotations are from this edition.)

The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus.
Let no such man be trusted. Mark the music.²

Finally, in Cymbeline occurs a scene where Cloten summons instrumentalists to serenade Imogen in a little matin-music.

Cloten: I would this music would come. I am advised to give her music o'mornings: they say it will penetrate. Come on, tune! If you can penetrate her with your fingering, go. We'll try with tongue too. If none will do, let her remain; but I'll never give o'er. First, a very excellent good conceited thing; after, a wonderful sweet air, with admirable rich words to it, - and then let her consider.

Then follows one of Shakespeare's most exquisite lyrics - "Hark! Hark, the lark!" Cloten, an Elizabethan "gull", misuses language; - by "a very excellent good conceited thing" he probably meant an instrumental piece, and "conceited" is Cloten's "malapropism" for "conceived" - meaning, probably, an air with "divisions".

But, more important than these general uses of music are the specific references to viols. However, it is necessary to trace the use of three terms - fiddle, violin, and viol - in their relationships. According to the Oxford English dictionary, the oldest term is "fiddle"; its use occurs as early as 1205 in Layamon's Brut. At first the word had no pejorative connotation; it seems to have acquired its somewhat contemptuous connotative meaning during the sixteenth century, when it became associated with music for merrymaking - for country dances and tavern entertainment.

For instance, in Gammer Gurton's Needle (1566), the second English comedy, fiddles are called upon for merrymaking:

Into the town will I, my friendes to visit there
In the meantime, fellows, pype up your fiddles; I
Say take them, and let your friendes hear such
Mirth as Ye can make them.⁴

² Merchant of Venice, V, 1, 53-88 passim.

³ Cymbeline, II, iii, 12-20

⁴ Gammer Gurton's Needle, II, V, 9-12. In Chief Pre-Shakespearean Dramas.

So Shakespeare uses the term "fiddle" in a derogatory sense in Troilus and Cressida, where the scurrilous Thersites is speaking of Ajax:

What music will be in him when Hector has
Knock'd out his brains, I know not; but, I am
sure, none unless the fiddler Apollo get his
sinews to make catlings on.⁵

And in The Taming of the Shrew, Hortenzio reports his encounter with the bad tempered Kate in a comic scene:

And there I stood amazed for a while,
As in a pillory, looking through the lute;
While she did call me rascal fiddler
and twangling Jack, with twenty such vile terms
As she had studied to misuse me so.⁶

Here the term fiddler seems to be a generic word, meaning the player of stringed instruments generally.

The word violin seems to have been used for the first time in English literature in the first English tragedy, Gorboduc, written for the 1562 Twelfth Night entertainment of the Inner Temple by Richard Norton and Sir Thomas Sackville. Here a dumb show is accompanied by violins, and the mood is a sombre, serious one - not raucous nor lively as one might expect from the subsequent stage history of the use of violins. Another reference to the violin as a serious, noble instrument is to be found in the "April" eclogue in Edmund Spenser's The Shepheardes Calendar, (1579). In a passage to the Muses, Spenser wrote:

I see Calliope speede her to the place,
Where my Goddessse shines:
And after her the other Muses trace,
With their violines
So sweetely they play,
And sing all the way,
That it is heaven to heare.⁷

⁵ Troilus and Cressida, III, iii, 30-36

⁶ The Taming of the Shrew, II, i, 156-159

⁷ Edmund Spenser, The Shepheardes Calendar (April) 11.100-108. In The Poetical Works of Edmund Spenser (Oxford, 1926)

In a woodcut to this eclogue the muses are depicted playing various instruments, among them a viol da gamba.

But throughout this period the violin gradually supplanted the viol when "loud" music and music of a lively nature were in order. John S. Manifold believes that in the small "private" theatres, such as Blackfriars and Whitefriars, viols would have been used; but in the "public" theatres like the Globe, violins easily replaced the viols.⁸

The earliest use of the word viol in English literature apparently may be found in Caxton's Geoffrey de la Tour (1483): "Syr Geoffrey called hym before hum and demaunded hym where his vyell and clavycordes were."⁹ From the start, the viol appeared in aristocratic circles. Unlike the lute, which was at home among all classes, and unlike the fiddle and the violin, which came to be generally associated with such characters of ill-repute as professional musicians or with rowdy merrymaking, the viol was the instrument of the upper-class amateur - the gentleman. Roger Ascham, Queen Elizabeth's tutor and author of The Scholemaster (1570) believed that "much music marreth men's manners"; but Richard Mulcaster, head-master of the Merchant Taylor's School (under whom Spenser studied) disagreed with Ascham and saw to it that his students sang and played instruments.¹⁰ The general attitude seems to have been one which is still encountered among the aristocracy - that a gentleman or lady makes music privately or for a few friends, at a social gathering, for one's own delight. This idea was well expressed by Henry Peacham in his Compleat Gentleman (1634): "I desire no more in you than to sing your part sure, and at the first sight, with all, to play the same upon your viol, or the exercise of the lute, privately to yourselfe."¹¹

But by the middle of the seventeenth century the violin was beginning to supplant the lordly viol - still, not without a struggle. In 1656 Anthony Wood wrote that before the Restoration gentlemen preferred to play on viols "for they esteemed a violin to be an instrument only belonging to a common fiddler, and could not endure that it should come among them, for feare of making their meetings

⁸ John S. Manifold, The Music in English Drama (London, 1956) 5.

⁹ See "Viol" in Oxford English Dictionary.

¹⁰ Hollander, 107-116 Passim.

to be vaine and fidling."¹² And Thomas Mace, author of Musick's Monument, in 1676 lamented the growing popularity of the violin, "partly because of its brighter tone, partly because of the giddy, shallow, monophonic music played on it was superseding the fine old counterpoint written for viols, and tended to fill a man's 'brains full of frisks', rather than to sober his mind."¹³

In the literature of the period, therefore, one would expect upper-class and lordly characters to be associated with the viol, and low comedy characters or professional musicians with the fiddle and violin - and so it generally is. An excellent example of the "high estate" of the viol is Hugh Holland's allusion to it in a prefatory poem he addressed to Sir Thomas Hawkins, who translated Horace:

I knew before thy dainty tuch,
Upon the Lordly Violl;
But of the Lyre who knew so much
Before this happy triall?¹⁴

(Hugh Holland - a poet and fellow of Trinity College, Cambridge - also wrote a poetic tribute to Shakespeare for the First Folio.)

In Sir Philip Sidney's Arcadia, one of the forerunners of the novel, the two heroes are gentlemen of noble extraction. One disguised as an Amazon, Zelmane, salutes the Muses "with a base voyalhang hard by her."¹⁵ Here the bass is particularly appropriate, for Zelmane is, of course, really a man. In another passage in the Arcadia a love-sick knight arranges entertainment for another knight - his guest - but actually intending the music for the ears of his beloved.

¹¹ Quoted by John H. Long, Shakespeare's Use Of Music (Gainesville, Florida, 1955) 13-14.

¹² Edward W. Naylor Shakespeare and Music (London, 1931) 11-12.

¹³ Morrison Boyd, Elizabethan Music and Musical Criticism (Philadelphia, 1940) 166.

¹⁴ Quoted by John Hollander, The Untuning of the Sky (Princeton, 1961) 140.

¹⁵ Quoted by Bruce Pattison, Music and Poetry of the English Renaissance, (London, 1948) 63.

"And that night when supper was ended....

he caused in Boates upon the Lake an excellent musicke to be ordered...

..The Musicke was of Cornets, whereof one answering the other, with a sweete emulation, striving for the glorie of musicke, and striking upon the smooth face of the quiet Lake, was then delivered up to the castell walles, which with a proude reverberation, spreading it into the aire; it seemed before the harmonie came to the eare, that it had enriched ifselfe in travaille, the nature of those places adding melodie to that melodious instrument. And when a while that instrument had made a brave proclamation to all unpossessed mindes of attention, an excellent consort streight followed of five violles, and as manie voyces."

Notice that Sidney is contemptuous of the "loud music" of the cornet; only the viol is fit for a love song. But the guest, Anaxius, grew weary before the entertainment was ended and told his host that he "liked no music, but the neighing of horses, the sound of trumpets, and the cries of yeelding persons."¹⁶

Another Elizabethan writer - the poet Michael Drayton - uses the lute or viol metaphorically, in a sonnet to his lady. Here the tone is sophisticated, in the tradition of courtly love:

Love once would daunce within my Mistress eye,
And wanting musique fitting for the place,
Swore that I shoulde the Instrument supply,
And sodainly presents me with her face:
Straighwayes my pulse playes lively in my vaines,
My panting breath doth keepe a meaner time,
My quav'ring artiers be the Tenours straynes,
My trembling sinewes serve the Counterchime,
My hollow sighs the deepest base do beare,
True diapaxon in distincted sound:
My panting breath the treble makes the ayre,
And descants finely on the musiques ground.
Thus like a lute or viol did I lye,
Whilst the proud slave daunc'd galliards in her eye.¹⁷

¹⁶ Sir Philip Sidney, *Arcadia*. In the *Complete Works of Sir Philip Sidney* (Cambridge, 1922) III, 441-442).

¹⁷ Hollander, 133

Drayton also wrote a long poem *Poly-Olbion*, in which he describes a musical contest between Welsh and English musicians and assigns appropriate instruments to the performers who

Strooke up at once and sung each to the Instrument,
(Of sundry sorts that were, as the musician likes)
On which the practic'd hand with perfect'st fingring strikes
Whereby their height of skill might liveliest be exprest
The trembling lute some touch, some straine the viol best.¹⁸

In the first half of the seventeenth century, John Milton, himself no mean musician and son of an eminent amateur musician, often used music for imagery in his poems. In writing *The Passion*, he declared "Me softer airs befit and softer strings
of lute or viol still, more apt for mournful things."¹⁹

Not only is the sound of the lute or viol most appropriate for the tragedy of the *Passion*; that adjective "still" (as in the "stillmusic" called for in stage directions) was a common, technical term for quiet instrumental music. Here was not the place for the "string-ed noise" Milton mentioned in the joyful *Ode on the Nativity*²⁰ - nor for the "jocund rebeck" named in *L'Allegro*,²¹ nor for the violins that suggest "bad company" in the *Areopagitica* (Milton's plea for freedom of the press): "it will ask more than the work of twenty licensers to examine all the lutes) the violins, and the guitars in every house; they must not be suffered to prattle as they do, but must be licensed what they may say."²²

Another friend of Milton's, Andrew Marvell, was also something of a musician. According to one of his poems, *Musick's Empire*, music was first made out of the natural noises of the world by Jubal:

He call'd the Ecchoes from their sullen cell,
And built the Organs city where they dwell.
Each sought a consort in the lonely place;
And Virgin Trebles wed the manly Base.
From whence the progeny of numbers new
Into harmonious Colonies withdrew.

¹⁸ *Ibid*, 312

¹⁹ John Milton, *The Passion*, 11. 27-8. In *The Poems of John Milton*, ed. by J. H. Hanford (N.Y., 1953)

²⁰ Milton, *Ode on the Nativity*, 1. 97

²¹ Milton, *L'Allegro*, 1. 94

²² John Milton, *Prose Selections*, ed. by M.Y. Hughes (N.Y. 1947) 232

Some to the lute, some to the viol went,
And others chose the Cornet eloquent.
These practicing the Wind, and those the Wire,
To sing men's Triumphs or in Heaven's quire.²³

Here again the viol is in good company; it takes its place in divine harmony.

Marvel makes another reference to the viol - this time a somewhat amusing one. In "The First Anniversary of the Government under Oliver Cromwell" there is a long musical conceit that closes with the observation that inadequate rulers

No more contribute to the State of Things
Then wooden heads into the viols strings.²⁴

But it is in Elizabethan and Jacobean drama that the most interesting references are found. It seems that the earliest use of viols in English drama dates from the fourteenth century. In one of the plays in the Coventry cycle - "The Magi, Herod, and the Slaughter of the Innocents" - Herod calls for the sounding of 'trompettis, viallis, and other armone."²⁵ (Shakespeare, when a very young man, may very well have seen and heard these Coventry cycle-plays.)

Shakespeare's only specific reference to the viol da Gamba has an interesting connotation. Sir Toby Belch in Twelfth Night is extolling the virtues of his friend and thinking companion, Sir Andrew Aguecheek:

He plays o' the viol-da-gamboys, and speaks
three or four languages word for word without
book, and hath all the good gifts of nature.²⁶

Now of course Sir Andrew is a gull - a stupid fop. And John Manifold points out that "every bass viol soloist on the stage is an affected ass."²⁷ Fastidious Brick in Ben Johnson's Every Man out of his Hu-

²³ Hollander, 310.

²⁴ Ibid., 304

²⁵ "The Magis Herod, and the Slaughter of the Innocents, 11. 538-9. In Chief Pre-Shakespearean Dramas.

²⁶ Twelfth Night, I, iii, 283.

²⁷ Manifold, 79

mour is always calling attention to his fine ear, and he declares that his mistress's bass viol is out of tune merely to impress her with his acute sense of pitch.²⁸ But lady bass violists in the drama are not objects of ridicule; the provincial heroine of The Relapse by Sir John Vanbrugh learned to play the instrument:

To prevent all misfortunes, she has her breeding
Within doors; the parson of the parish teaches her
to play on the bass-viol.²⁹

Shakespeare has, however, two passages wherein he treats the viol seriously - where it is used as a figure of speech in a tragic situation. In Richard II, Norfolk, who has just been exiled, speaks his farewell to England:

The language I have learn'd these forty years,
My native English, now I must forgo;
And now my tongue's use is to me no more
Than an unstringed viol, or a harp;
Or like a cunning instrument cas'd up,
Or, being open, put into his hands
That knows no touch to tune the harmony.³⁰

The other reference is in Pericles. Antiochus has committed incest with his beautiful daughter. Now that she is of marriagable age, he has posed a riddle to be answered by all her suitors. Pericles, looking at her, guesses the riddle, and then compares her to a viol:

You are a fair viol, and your sense the strings,
who, finger'd to make man his lawful music
Would draw heaven down and all the Gods to
hearken;
But being played upon before your time,
Hell only danceth at so harsh a chime.³¹

²⁸ Quoted by Bruce Pattison, Music And Poetry of the English Renaissance, (London, 1948) 14.

²⁹ Manifold, 134

³⁰ Richard II, I, iii, 159-165.

³¹ Pericles, I, i, 8-185

Later, in Pericles, Thaisa is restored to life, to the accompaniment of the viol. As Cerimon wraps her in warm blankets, he calls for music. (One is reminded by Lear, whose sanity is restored through the therapeutic powers of music; in Act IV, scene vii the doctor orders, "Louder the music there!"³² Very probably the viol furnished the music.)

Cerimon: The rough and woeful music that we have
Cause it to sound beseech you.
The viol once more.³³

"Rough" I assume to mean "plain" or "unadorned", "unrehearsed"; surely it does not mean "loud" or "harsh", for the viol was always associated with "still music".

Viols are played by important characters in Ben Johnson's Poetaster, in Marston's Antonio and Mellida, in Middleton's Roaring Girl.³⁴ And in Marston's Sophonisba, which is almost an opera, stage directions for each act specify instruments; for example organs, viols, and voices furnish music for act III, and a bass lute and treble viol play for act IV.³⁵

It is apparent, from this brief survey of literary allusions to the viol that three general attitudes prevailed during the sixteenth and seventeenth centuries. In many comedies of the period the bass viol was played by the stupid "gull", the "would-be" gentlemen, the ridiculous "fall guy". Secondly, in most lyrical poems and in some dramas the viol figured as the instrument of the aristocratic "amateur" - the gentleman-in-love or the follower of the muses. The viol kept "good company". Finally, it was associated with quiet, serious music, and so was used to suggest a tranquil, peaceful mood.

Perhaps the passage which best conveys the viol's capacity to

³¹ Pericles, I, i, 81-85.

³² King Lear, IV, vii, 25

³³ Pericles, III, ii, 88-91

³⁴ Boyd, 190

³⁵ Manifold, 15

create this mood and which gives us the best picture of the place of music in English life of the seventeenth century is Izaak Walton's tribute to George Herbert, clergyman, poet, and amateur musician.

His (Herbert) chiefest recreation was Musick, in which heavenly art he was a most excellent master, and did himself compose many divine Hymns and Anthems, which he set and Seeing to his Lute or Viol: and, though he was a lover of retiredness, yet his love to Musick was such, that he went usually twice every week on certain appointed days, to the cathedral Church in Salisbury; and at his return would say, that his time spent in prayer and Cathedral Musick, elevated his soul, and was his Heaven upon Earth; But before his return thence to Bemerton, he would usually sing and play his part, at an appointed private musick-meeting: and to justifie this practice, he would often say, Religion does not banish mirth, but only modulates, and sets rules to it.³⁶

³⁶ Hollander, 288

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BUILDING A VIOL -- PROJECT OR PIPE DREAM?

by
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Viols are expensive, and many of those on the market are of poor quality. The few good professional makers are booked far ahead. In this situation, the idea of building one's own viol seems at least worth looking into.

This article does not provide a Do-It-Yourself Guide -- that would be much too long a story. It tries merely to give the reader enough acquaintance with the viol-building process to help him decide whether or not to tackle it.

First, should an "ordinary person" consider the idea at all? Is building an acceptable viol really within the capabilities of someone not specially endowed with skill, experience, and equipment?

The answer is yes. What it takes is mainly a strong and sustained interest in the instrument itself, a liking for creative work with one's hands, the capacity to make careful plans and follow them, and especially lots of patience.

The final result is of course not likely to match, either in sound or appearance, the work of top professional makers. But I can provide some encouraging evidence on the basis of my own limited observations. I know several players who have undertaken to build viols, all without previous experience in instrument building or professional woodworking. Each of these instruments was finished; and each turned out superior to the general run of viols on the market today.

So the project is possible. But how expensive?

The cost of materials, fittings, and tools is not negligible. It can easily run up to, say, a hundred dollars for a good instrument. But the number of tools needed is not large - essentially, a couple of sizes of small fine-tooth saws, some gouges, small planes, rasps, and knives, and an assortment of clamps. Some of the clamps, and certain other special needs such as a large flat board with sandpaper cemented to it, can be made as needed. Indeed, a

surprising amount of improvisation is possible throughout, and this contributes to the fascination of the project. For example, to bend the ribs one needs a rounded piece of metal that can be kept hot. Special bending irons can be bought, or perhaps borrowed from a violin-maker; but as substitutes, short sections of pipe or tin cans filled with boiling water will serve. Again, clamps for gluing the top and back to the ribs can be bought - but it is a great deal cheaper to make them by stringing two small blocks of hard wood onto a carriage bolt and affixing a wing nut. Finally, in some awkward situations a tourniquet improvised with a piece of heavy twine and a stick makes the best of all possible clamps.

At one or two stages in the process, some time can be saved if one has access to power tools - circular saw, band saw, drill press, sander, jointer. But if one lacks these gadgets, it may be comforting to recall that the old-time makers got along quite well without them.

Finally, the first-time viol builder will need a lot of technical pointers as he goes along. He is quite unlikely to find anyone who has ever built a viol, and will have to rely at best upon the local violin repair man and upon books on violin and cello making. Among the several available books, let me mention one that is large and authoritative - Heron-Allen's Violin Making as it Was and Is - and one much shorter but quite useful -- Robert Alton's Violin and Cello Building and Repairing. I am told that a third book - J. Reed's You Can Make a Stradivarius - is worthy of respect despite its title.

In any event, an alliance with a friendly violin-maker is a tremendous help in the project. Not only can he give technical pointers and forestall some catastrophes, but he is in touch with the suppliers of wood and the like - who, in principle at least, sell only "to the trade." There are certain very special gadgets - like a peg-hole reamer or a purfling-groove cutter - that are needed just once for a few minutes in the whole operation. Maybe he will let you use his, and save you several dollars right there.

Don't expect, him, however, to know anything at all about the features that distinguish viols from the members of the violin family. You will have to inform him about that, on the basis of your knowledge and reading.

So much for the basic requirements. If they leave you still undaunted, let me take my remaining space to sketch out briefly the series of major steps involved in building a viol. The purpose is just to give an idea of the kinds of work involved.

First, of course, you have to decide what size viol - pardessus, treble, alto, tenor, division or small bass, or large bass - you want to produce. There is no hurry about buying the wood - you won't need it for some time yet!

The next thing is to do some researching and draw up a set of plans - not just sketches, but detailed, precise, actual-size outlines and cross-sections of all parts of the viol. This will take some time. Here a must is Nicholas Bessaraboff's book, Ancient European Musical Instruments (published by the Boston Museum of Fine Arts and the Harvard University Press). It has extensive and authoritative discussion of the proportioning of the various sizes of viols, along with charts and accurate scale drawings. I know of no other available book that provides this information.

The relative measurements must be very carefully worked out and rechecked for consistency - it would be all too easy to turn out a pretty instrument quite incapable of being played because certain measurements were in the wrong relation! If at all possible, have your final plans re-checked by an experienced person. A competent violin-maker will probably be able to spot any really serious errors.

It is also worth mentioning here that for a small fee you can become a member of the Dolmetsch Foundation (Secretary, Mrs. A. H. Evans, Greenstead, Beacon Hill, Hindhead, Surrey, England). One of the perquisites of membership is that of consultation with the Dolmetsch Workshops in Haslemere regarding all types of old instruments.

I recommend two somewhat unusual features of design. Without affecting the tone of the instrument, they increase its practicality. For both features, there is some precedent among authentic old instruments and the work of the best modern makers.

The first suggestion is that, if your instrument is to be a bass, you should provide for an end pin (as on a cello). This will make it easier to hold the instrument while keeping the left hand properly relaxed. The second suggestion is that the top and back of the instrument should overhang the sides (as on violins, violas, and cellos) rather than fitting flush as on the majority of viols. The overhang will provide added protection for the ribs; but more important, it vastly simplifies matters when - as will inevitably happen from time

to time - the ribs come loose from the top or back in places. This loosening comes mainly from differential expansion or contraction of the ribs, back, and top. Restoring a neat flush fit under these circumstances is almost impossible, as any repairman will tell you who has had to attempt it. With an overhang, there is adequate leeway for preserving the appearance of the instrument.

In both of these suggestions, I am at odds with the extreme "purists." On a different controversial point, however - frets versus no frets - I side with the purists and recommend frets. Frets do make a difference in the way the instrument sounds, whereas the end pin and overhang do not. And sound is what matters. Now the plans are done and checked. Still no hurry about getting the wood!! Next you have to spend some time making sheet-metal or press-board patterns and templets for various parts of the instrument - for example, profiles of the curvature of the top. And then, before starting to make the instrument itself, you need to build a form - a torso-shaped structure around which the ribs are fitted and assembled as the first stage in construction. The form can of course be used over and over for additional instruments of the same size and pattern.

With the form done, you are at last ready to begin on the instrument itself. As mentioned earlier, you will probably find it easiest to order the necessary wood through a regular violin-maker or repair man. It will be expensive, and there is no point in trying to skimp on quality. This is wood specially selected and aged for the making of stringed instruments. What you can buy at a lumber yard would not make an instrument that would hold together long, to say nothing of tonal quality.

You will need spruce or pine for the top, cross-braces, bass-bar, soundpost, and the "liners" that reinforce the edges of the ribs; maple for the ribs, back neck, and bridge; and ebony or some other strong dark hard wood for the fingerboard, tailpiece, and hook bar. For the six blocks that the rib sections are fastened to, willow is excellent - one source for it is a shop where artificial limbs are made. The wood you buy will of course (with that last possible exception) be catalogued by the suppliers as "violin," "viola," or "cello" material, except for the flat maple for the back, which is likely to be listed as guitar material. The only wooden parts you buy already shaped are the pegs and sound post.

When the ribs have been cut, bent, and glued to the blocks

around the form, they are left there while the back and top are being made. The back is a flat piece reinforced with cross braces placed as shown in Bessaraboff's excellent diagrams. Preparing the top is a painstaking job - joining the two matched halves at the middle, cutting roughly to outline, carving the outside to shape with gouges and small planes, carving the inside to produce the proper graduation of thickness from edges to middle, cutting the c-shaped or f-shaped sound-holes, and shaping the edges. Particularly if you leave an overhanging edge as suggested earlier, I recommend purfling around the top. It is not only decorative - and less difficult than it looks - but it helps to retard cracking. For the hardwood back of the instrument, this is somewhat less necessary.

For gluing the liner strips to the edges of the ribs preparatory to attaching the back and top, another improvisation comes in handy - the clamps to use are simply clothes pins.

The back is usually attached to the ribs first; then the neck, and finally the top, for practical reasons that need not be explained here. Cutting the neck and peg box out of a single hunk of hard maple, is a substantial job. The most difficult parts of it are at the two ends - the scroll or head, and the proper fitting of the neck to the body. Heads - the most traditional end ornament - are difficult to execute, and a good scroll almost equally so, unless you have some carving skill. But there are some much easier and quite suitable conventional designs for the end. This is the part of the instrument where you can most appropriately introduce an original design suited to your taste and ability.

Fitting the neck to the body requires great care. Some older violins have the neck simply butted against the upper block, often with a nail as reinforcement. A better method, however, is to mortise it into the block as is done on modern instruments. The joint must be very carefully checked, with the top and fingerboard temporarily in place. Not only must the neck run straight with the mid-line of the body, neither to right nor to left, but also it must be angled to go with the proper bridge height. The neck joint carries a tremendous strain, and must fit snugly before gluing.

Another rather exacting point, which might be overlooked, is the placement of the peg holes in such a way that each string can run to its proper peg without touching any of the intervening pegs. An exact plan must be made before any of the holes is bored.

When the neck is on, and the vertical hook bar that anchors the tailpiece is securely mortised into the bottom block, the top can go on. First it needs a bass bar, running under the bass foot of the bridge and parallel to the lowest string. The bass bar is "prestressed" - that is, after shaping it to fit exactly to the inside of the top, you shave it off a trifle at both ends so that when glued on for its entire length it will be under tension and give the top additional spring in resistance to the pressure of the bridge.

No very special problems are likely to arise in the next stage, which includes attachment of fingerboard, nut, tailpiece, bridge, pegs, frets, and strings (all will have to come off again at the varnishing stage!) I shall skip the question of the bow - they can readily be bought, and many viol builders will prefer to do this, finding bow-making perhaps a less interesting challenge than that of the viol itself. The bow must of course be a real viol bow. Violin, viola, or cello bows are entirely unsuitable.

When the instrument is at last strung up, comes the great moment of drawing a bow and seeing how it sounds. Almost certainly, some strings will sound good and others terrible. That is to be expected, and it may take weeks or months of tinkering to get the instrument to do justice to itself. Some of the adjustment may involve re-fitting or shifting the soundpost, and for this it is best to call on the violin repair man again. But what even he will probably not realize is the extent to which a viol needs careful individual selection of strings. In fact, only by rarest coincidence will all six of a standard set of viol strings prove to be right for any particular instrument. The player must go through an extended period of experimentation with strings of different gauges and materials, both bare and wound, before he will have the instrument really hitting on all six. I emphasize this point, because I have found that very few viol players have any idea how much can be gained by such experimentation. One is likely to wind up with a mongrel but true and tested combination, the specifications of which should be immediately noted down and preserved for reference when replacements are needed. For the top string of a bass, the orthodox bare gut works badly on many instruments; I recommend trying a steel guitar E string instead. An extra thin wound steel cello A may be the answer for a recalcitrant A string. A thicker cello A may be just the thing to use for the E on a bass gamba. The important thing to realize is that each instrument is different.

Your instrument is now complete except for varnishing, and the maker should be in no hurry to undertake that. It is much better to keep the instrument "in the white" for quite some time, getting accustomed to it and making sure that it is absolutely in final shape. One may decide during this phase, for example, that it will feel more comfortable to the hand if the neck is thinned down a bit more, or if some odd corners are rounded off around the nut.

Varnishing takes several weeks. The proper oil varnish (not spirit varnish!) can be had from supply houses or through your local violin repair man, who can also give pointers on applying it. The neck is always left unvarnished. The rest of the instrument gets at least half a dozen coats before the final rubbing-down. The color is achieved mostly not by stain but by using colored varnish for the first few coats, finishing off with a couple of coats of clear varnish.

How long will this whole project take, from start to finish? Certainly not less than a few months, and possibly (assuming that it is a spare-time activity) the better part of a year. Plenty of patience is needed. But if you were to buy an equivalent instrument you might have to wait longer and pay a great deal more, in addition to missing an experience so rewarding that you will probably want to repeat it.

but

"She sings and she plays
And she knows all the keys
of the viol de gambo, or lute,"

"She cannot rule her tongue."

....from Mr. Chappell's book -
"Keep a Good Tongue in Your Head"

MODERN PUBLICATIONS FOR THE VIOLA DA GAMBA

ABBREVIATIONS OF PUBLISHERS

Ba	Baerenreiter
HM	Hortus Musicus (Baerenreiter)
H	Hinrichsen Edition
N	Nagel
NA	Nagel Archiv
Sch	Schott
BH	Breitkopf and Hartel
SB	Stainer and Bell
CP	Consort Player Edition (Stainer and Bell)
JCM	Jacobean Consort Music (Stainer and Bell)
FE	Fellowes Edition (Stainer and Bell)
PE	Peters Edition
NYPL	New York Public Library (Peters)
MV	Mitteldeutscher
ZM	Zimmerman
VFH	Veb - Friedrich Hofmeister
EME	Edition Max Eschig
CM	Consort Music (Stainer and Bell)

ABBREVIATIONS OF INSTRUMENTS

TB	Treble Viol
A	Alto Viol
TN	Tenor Viol
B	Bass Viol
VdG	Viola da Gamba (Bass)
BC	Basso Continuo
Kyb	Keyboard
Vn	Violin
Va	Viola
Flt	Transverse flute (one-keyed)
Ob	Oboe
Rec	Recorder
Voc	Voice

ENGLISH CONSORT MUSIC

TWO VIOLS

HM 167	Locke, Matthew -- Duets for Two Viols (B, B)
HM 136	Morley, Thomas -- Nine Fantasias for Two Viols (B, B,)
H 559A	Jenkins, John -- Aria (Tb - or Vn - Kyb, VdG)
H 559B	Jenkins, John -- Sonata (Tb - or Vn - Kyb, VdG)
Sch 10169	Jenkins, John -- The Lady Katherine Audley's Bells (Tb, B)
Sch 10168	Anon -- Suite for Tb, B, Kyb

THREE VIOLS

HM 14	Byrd; Lupo; Gibbons; Jefferys; Hilton; C. Gibbons; Jenkins -- English Fancies (1-Tb, Tb, Tb; 3-Tb, Tb, B; 4-Tb, Tn, B)
HM 16	Bassano, Giovano -- Seven Fancies (Tb, Tn, B)
HM 149	Jenkins, John -- Seven Fancies (Tb, Tb, B)
HM 64	Bassano; Lupo; Morley -- Easy Fancies (1-Tb, Tb, Tn; 8-Tb, Tn, B)
CP	Mocheni -- Trinitas in Unitate (Tb, Tn, B)
CP	Anon -- Fancy (Tb, Tn, B)
CP	Tomkins -- In Nomine (Tb, Tn, B)
CP	Tomkins -- Fancy (Tb, Tn, B)
CP	Locke -- Suite (Tb, Tn, B)
JCM	Coperario, G. -- Fancy (Tb, Tn, B)
FE	Gibbons, O. -- Nine Fancies (Tb, Tb, B)
FE	Byrd -- Fantasy Trio No. 3 (Tb, Tn, B)
NYPL 994A	Locke, M. -- Three Suites (Tb, Tb, B)
NYPL 994B	Locke, M. -- Three Suites (Tb, Tb, B)
Sch 10160	Lupo, T. -- Two Almains and Two Pavans (Tb, A, B)
N 563	Gibbons; Lupo -- Old English Viol Music: Fancies (Tb, Tb, B)
N 565	Gibbons; Lupo; Coperario -- Old English Viol Music (6-Tb, A, B; 2-Tb, Tb, B)
CM	Lawes, W -- Fantasy Suite No. 5 in D min. (Tb, Tb, B, Kyb)

THREE AND FOUR VIOLS (Collections)

NA 58	Purcell, Henry -- Fancies for Viols (3-Tb, Tn, B; 4-Tb, Tb, Tn, B)
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FOUR VIOLS

- Sch 10584 Mico, R. -- Three Fancies for Four Viols
 Sch 1604 Purcell, Henry -- Pavan and Chaconne for Four Viols
 CP Ward, J. -- Fancy (Tb, Tb, Tn, B)
 CP Merulo -- Fancy (Tb, Tb, Tn, B)
 JCM Dowland -- Pavan - With SIMPSON: Bonny Sweet
 Robin (Tb, Tb, Tn, B, Kyb)
 JCM Ferrabosco, A, II -- Fancy (Tb, Tb, Tn, B)
 JCM Lupo, Thomas -- Fancy (Tb, Tb, Tn, B)
 JCM Ward, John -- Fancy (Tb, Tb, Tn, B)
 JCM Ward; Tomkins -- Fancy (Tb, Tb, Tn, B); Alman (Tb, Tb, Tn, B)
 FE Gibbons, O. -- Fancy I (Tb, Tb, Tn, B)
 FE Gibbons, O. -- Fancy II (Tb, Tb, Tn, B)
 FE Byrd, W. -- Fancy IV (Tb, Tn, Tn, B)
 FE Byrd, W. -- Fancy V (Tb, Tn, Tn, B)
 Sch 2311a Locke, M. -- Three Suites (Tb, Tb, Tn, B) Book I
 Sch 2311b Locke, M. -- Three Suites (Tb, Tb, Tn, B) Book II
 NYPL 6176 Byrd; Bull; Ferrabosco; Jenkins; Ives -- Nine Fancies
 (Tb, Tb, Tn, B)
 NYPL 7 Locke, M. -- Four Suites - Ed. Sydney Beck (Tb, Tb, Tn, B)

FOUR, FIVE AND SIX VIOLS (Collections)

- HM 134 -- In Nomine (4-Tb, Tb, Tn, B; 3-Tb, Tb, Tn, Tn, B)
 NA 113 Purcell, Henry -- Fancies for Viols (5-Tb, Tb, Tn, Tn, B; 1-Tb, Tb, Tn, Tn, B; 1-Tb, Tb, Tn, Tn, B; 1-Tb, Tb, Tb, Tn, Tn, B, B)

FIVE VIOLS

- NA 173 Dowland, John -- Lachrimae (Tb, A, Tn, Tn, B, Lute or Kyb ad. lib)
 Ba A75 Dowland, John -- Five Pieces (Tb, Tb, A, Tn, B)
 Sch 10486 East, M. -- "Desperavi" Fancy (Tb, Tb, A, Tn, B)
 Sch 10166 Ferrabosco, A. -- In Nomine: Fancy (British VdG Soc. Pub.)
 Sch 10576 Ives, S. -- Fancy
 H 578b Ferrabosco, A. -- Fancy, "Vias Tuas" (Tb, Tn, Tn, B, B)

H 578a

JCM
 JCM
 JCM

JCM
 FE
 FE

Sch 1628

FE

FE

FE

FE

SIX VIOLS

FE

FE

FE

Sch 10265

Sch 10265

Sch 5800

MISCELLANEOUS

SB

- Coperario, G. -- Fancy, "Chi Pue Mirarvi" (Tb, Tb, Tn, B, B)
 Coperario, G. -- Fancy (Tb, Tb, Tn, Tn, B)
 Ferrant, D. -- Four Note Pavan (Tb, Tb, Tn, Tn, B)
 Ferrabosco, A. -- Four Note Pavan (Tb, Tb, Tn, Tn, B)
 Gibbons, O. -- In Nomine (Tb, Tb, Tn, Tn, B)
 Tomkins, T. -- Fancy (Tb, Tb, Tn, Tn, B)
 Byrd, Wm. -- Pavan and Galliards (Tb, Tb, Tb, Tn, B)
 Gibbons, O. -- London Street Cries (Tb, Tb, Tb, Tn, B, Voc. ad. lib.)
 Byrd, Wm. -- Fantasy Quintet No. 1 (Tb, Tb, Tn, Tn, B)
 Byrd, Wm. -- Fantasy Quintet No. 2, "Browning", The Leaves be Green (Tb, Tb, Tb, Tn, B)
 Byrd, Wm. -- Prelude and Fantasy for Quintet (Tb, Tb, Tn, Tn, B)
 Byrd, Wm. -- In Nomine, Quintet No. 4 (Tb, Tb, Tn, Tn, B)

- Byrd, Wm. -- Fantasia No. 1 for String Sextet or Small String Orchestra (Tb, Tb, Tn, Tn, B, B)
 Byrd, Wm. -- Fantasia No. 2 for String Sextet or Small String Orchestra (Tb, Tb, Tn, Tn, B, B)
 Byrd, Wm. -- Pavan and Galliard, for Strings (Tb, Tb, Tb, Tn, B, B)
 Peerson, M. -- Fancy and Almaine in D min (Tb, Tb, Tn, Tn, B, B)
 Peerson, M. -- Fancy (Beauty) and Almaine (Tb, Tb, Tn, Tn, B, B)
 Wilbye, J. -- Fancy (Tb, Tb, Tn, Tn, Tn, B)

-- Musica Britannica Vol. IX: Jacobean Consort Music - 132 Selections, from 1-6 parts.

- PE 6133 -- Parthenia In Violata (practical ed.) Harpsichord and VdG
- PE 6133 (NYPL) -- Parthenia In Violata (Facs.ed.) Harpsichord and VdG
- PE 6100A NYPL Morley, T. -- First Consort Lessons (reconst. and ed. by Sydney Beck) (Tb, Flute, Lute, Cittern, Pandora, B viol)
- FE Dowland, J. -- English School of Lute Song Writers: Fourth Book of Aires (part I) Three Aires (In. voice, Tb viol, Lute, B viol)
- FE Weelkes, T. -- English Madrigal School, Vol. XI: Madrigals of 5 pts. for viols (Tb, Tb, Tn, B) and voices
- FE Weelkes, T. -- English Madrigal School, Vol. XII: Madrigals of 6 pts. for viols (Tb, Tb, A, Tn, B, B) and voices
- FE Byrd, W. -- Collected Works of Wm. Byrd, Vol. XV: Strophic solo songs with consort of viols.

CONSORT MUSIC NOT WRITTEN ESPECIALLY FOR VIOLS
BUT WHICH ARE WELL SUITED MUSICALLY AND
HISTORICALLY FOR THESE INSTRUMENTS

- NA 53 -- Carmina: Instrumental Pieces of 16th Cent. 3-2 pts. (Tb, Tb); 4-3 Pts. (Tb, A, B); 4-4 pts. (Tb, Tb, A, B); 2-5 pts. (Tb, Tb, Tb, A, B)
- NA 80 -- Old German Dance Music. 4 pts. (Tb, Tb, Tn, B)
- NA 179 Scheidt, S. -- Spielmusic: Book I-5 parts
- NA 180 Scheidt, S. -- Spielmusic: Book II -4 parts
- HM 75 Sweelinck, J. -- Rimes - 2 parts
- HM 63 Walter, J. -- Canons - 2 and 3 parts
- HM 137 -- Carmina, Bk. I: 4 pts. (Tb, Tb, Tn, B)
- HM 138 -- Carmina, Bk. II: 4 prts. (Tb, Tn, Tn, B)
- HM 23 Gastoldi, G. -- Instrumental Music - 2 parts (similar instru.)
- HM 73 Hassler, H. -- Intraden - 6 parts (Tb, Tb, Tb, Tn, B, B)
- HM 2 Lasso, O. -- Bicinien - 2 parts
- HM 18 Lasso, O. -- Six Fancies - 2 similar instruments
- HM 19 Lasso, O. -- Six Fancies - 2 dissimilar instruments
- HM 140 Schedit, S. -- Canson - 5 parts (Tb, Tb, Tb, A, B)

- HM 148 Demantius -- German Dances - 4 parts (Tb, Tb, A, B)
- HM 29 Issac, H. -- Instrumental Pieces - 4 parts (Tb, Tb, A, B)
- HM 17 Fisher, J. -- Tafelmusic - 4 parts (Tb, Tb, A, B)
- HM 96 Scheidt, S. -- Bergamasca - 5 parts
- Sch 2314 Stölzer, T. -- Fancies - 5 parts
- Sch 2316 Willaert -- Ricercari - 3 parts

BAROQUE MUSIC

SOLO VIOLA DA GAMBA UNACCOMPANIED

- Sch 10353 Abel, C.F. -- Sonata and two other pieces

VIOLA DA GAMBA WITH BC

- HM 39 Abel, C.F. -- Three Sonatas (E min, D maj, G maj)
- HM 40 Abel, C.F. -- Three Sonatas (C maj, A maj)
- HM 112 Handel, G.F. -- Sonata in C maj
- HM 123 Schenk; Marais -- Easy Pieces for VdG
- NA 142 Pfeiffer -- Sonata in D maj
- Sch 1393 Buxtehude, D. -- Sonata
- Sch 4163 Handel, G.F. -- Sonata in C maj.
- Sch 10114 Handel, G.F. -- Sonata in G min
- Sch 2678 -- Old Classics: short pieces
- Sch 1397 Tartini, G. -- Concerto
- Sch 10357 Telemann, G.P. -- Sonata in A min
- Sch 10196 Telemann, G.P. -- Sonata in D maj
- Sch 4652 Buxtehude, D. -- Sonata in D maj
- Sch 1373 Abel, C.F. -- Sonata in E min
- Sch 2307 Hammer, F.X. -- Sonata in D maj
- Sch 1374 Kühnel, A. -- Sonata in G maj
- Sch 1375 Kühnel, A. -- Sonatas in D maj; A maj
- Sch 2278 Simpson, Ch. -- Variations on a Theme
- Sch 1608 Marais, M. -- Suite in D min
- PE 4287 Bach, C.P.E. -- Sonata in D maj
- PE 4286 Bach, J.S. -- Three Suites
- PE 4903 Handel, G.F. -- Sonata in C maj
- PE 3875 Telemann, G.P. -- Sonata in E min
- PE 4625 Telemann, G.P. -- Sonata in A min
- PE 5631 Telemann, G.P. -- Sonata in E min. "Essercizii Musici" (with string orchestra)
- MV 1076 Hesse, E. G. -- Duo (D maj)

MV 1078 Telemann, G.P. -- Sonata in C min
VFH 7269 Marais, M. -- 20 Minuettes

TWO VIOLE DA GAMBA

HM 30 Fux, J.J. -- Sonata (canon) with BC
N Schenk, J. -- "Le Nymph di Rheno", Das Erbe Deutscher Series, Band 4

EME E13450 Couperin, L. -- Deux Symphonies for treble and bass viol and BC

VIOLA DA GAMBA WITH VIOLIN AND BC

HM 117 Erlebach, P.H. -- Trio Sonata in D maj
HM 118 Erlebach, P.H. -- Trio Sonata in A maj
HM 129 Marini, B. -- Trio Sonata in D min
NA 117 Buxtehude, D. -- Trio Sonata in E min
NA 135 Krieger, J.P. -- Trio Sonata in A min
NA 190 Pepusch, J.C. -- Trio Sonata in A min
Ba 1151 Buxtehude, D. -- Trio Sonata 1 op. I/1
Ba 1152 Buxtehude, D. -- Trio Sonata 2 Op. I/2
Ba 1153 Buxtehude, D. -- Trio Sonata 3 Op. I/3
Ba 1154 Buxtehude, D. -- Trio Sonata 4 Op. I/4
Ba 3236 Rameau, J.P. -- Pieces de Clavecin - "La Coulicam"
Ba 3237 Rameau, J.P. -- Pieces de Clavecin - "La Laborde"
Ba 3238 Rameau, J.P. -- Pieces de Clavecin - "La Popliniere"
Ba 3239 Rameau, J.P. -- Pieces de Clavecin - "La Pantomine"
Sch 10501a Young, W. -- Trio Sonata
Sch 1393 Buxtehude, D. -- Trio Sonata in A min
Sch 1369 LeClair, J.M. -- Trio Sonata in D maj
BH Buxtehude, D. -- 18 Trio Sonatas - Denkmaler Deutscher Tonkunst, Folge 1 - Band II

TRIO SONATAS FOR VdG AND OTHER INSTRUMENT

Sch 1536 Telemann, G.P. -- Sonata a 4 (Flt and 2 VdG)
Sch 1537 Telemann, G.P. -- Trio Sonata (Flt and BC)
HM 129 Boismortier, J. -- Trio Sonata (Flt and BC)
NA 131 Telemann, G.P. -- Trio Sonata (Alt. Rec. and BC)
MV 1074 Heinichen -- Trio Sonata (Oboe and BC)

VIOLA DA GAMBA WITH OTHER INSTRUMENTS OR VOICE

Ba A608 Buxtehude, D. -- Cantata: Jubilate Domino (Contralto voice, VdG, BC)

BA A1139 Buxtehude, D. -- Cantata: Wenn ich nur dich habe (Sop. voice, 2 Vn, VdG, BC)
Ba A1093 Buxtehude, D. -- Cantata: Fuerwahr, er trug unsere Krankheit (Sop. voice, 2 Vn, 2 VdG, Violone, BC)
Ba A1977 Handel, G.F. -- Cantata: Um die Flamme (Sop. voice, VdG, Flute, Oboe, Basson, Violins, BC)
Ba 3423 Bernhard -- Concerto for Vn, Va, VdG, BC
Ba 5113 Bach, J.C. -- Concerto for 2 Va, 2 VdG, Cello, Violone, Cembalo
PE 4287 Bach, J.S. -- Brandenburg Concerto No. 6 (2 Va, 2 VdG and String Orchestra)
Sch 10190 Abel, C.F. -- Quartette in G maj (Cröss Flute, Vn, VdG, BC)
Sch 4167 Bach, J.C. -- Quintet (Ob, Vn, VdG, BC)

REPLICAS OF HISTORICAL METHODS

Ba 684 Ortiz Diego -- Tratado de Glosas (1553)
H 1682 Playford -- Musick's Recreation of the Viol, Lyra Way (1682); Historical Intro. by Nathalie Dolmetsch
J. Curwen, Ltd. Simpson, Ch. -- The Division Viol; Foreward by Nathalie Dolmetsch

METHODS BY MODERN AUTHORS

Ba 16666 Majer/Wenzinger -- Primer for the Viola da Gamba
Ba 950 Wenzinger, A. -- Method for the Viola da Gamba, Book I
Ba 1290 Wenzinger, A. -- Method for the Viola da Gamba, Book II
Sch 2388 Dobereiner, C. -- Method for the Viola da Gamba
Moeck 2042 Monkemeyer, H. -- Method for Soprano Viola da Gamba
Moeck 2043 Monkemeyer, H. -- Method for Alt-Tenor Viola da Gamba
Moeck 2044 Monkemeyer, H. -- Method for Tenor-Bass Viola da Gamba

LITERATURE TREATING THE VIOLA DA GAMBA
FROM AN HISTORICAL ASPECT

Harvard U. Press	Bessaraboff, N. -- Ancient European Musical Instruments
Wm. Reeves, Ltd.	Panum, Hortense - The String Instruments of the Middle Ages
Oxford U. Press	Geiringer, K. - Musical Instruments
Pelican Books	Baines, A. - Musical Instruments Through the Ages
W.W. Norton, Inc.	Sachs, K. - The History of Musical Instruments
	Blanc, H. - Defense de La Viol (1740) - Replica
Heinrichson Ed. Ltd.	Nathalie Dolmetsch - Viola da Gamba, Its Origin and History, Its Technique and Musical Resources

PUBLICATIONS FOR VIOLA d'AMORE

ZM 88	Quantz -- Trio (Va d'amore, Flute, BC)
PE 5885	Telemann, G.P. -- Concerto (Flute, Oboe d'Amore, Va d'Amore Soli, Kyb)
PE 6143	Shirley -- The Study of the Viola d'Amore
ZM 320	Vivaldi -- Concerto (Va d'Amore, Guitar, Str. Quartette)
H 2578	Hammer -- Sonata for Va d'Amore and BC
HE DE1207	Ariosti -- Collection of Lessons for the Va d'Amore
NA 52	Hayden, F.J. -- Divertimento (Va d'Amore, Vn, Cello)

His warped ear hung o'er the strings,
Which was but souse to chitterlings:
His grizly beard was long and thick,
With which he strung his fiddle-stick;
For he to horse-tail scorn'd to owe
For what on his own chin did grow.

...from Hudibras's, "Crowdero

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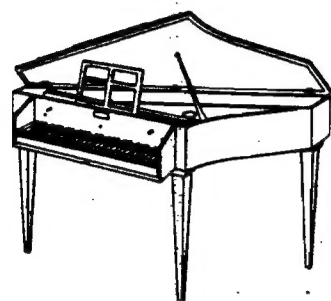
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What a blessing, if we could find a company of old players, like a chest of viols and set them to play King Lear, that the instinctive limits of impersonality and cleanness in which their souls must have operated ("speak the speech trippingly", Hamlet says, "beget a temperance that may give it smoothness") might restore us as in music the veiled sonorities and gentler nuances, the very defects of those old instruments have given us the clue to a genuine Shakespeare of Renaissance energy incorporating the Gothic ground, to which no investigation of staging or even a complete rebuilding of the Globe, will be an adequate guide.

Excerpt from essay..

"SHAKESPEARE: BETWEEN EXTREMES OF PASSION"

...by Charles G. Bell,

St. John's College
Annapolis, Maryland